

# The School Musician

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Our 31st Year

The professional magazine for directors, teachers, students, and parents

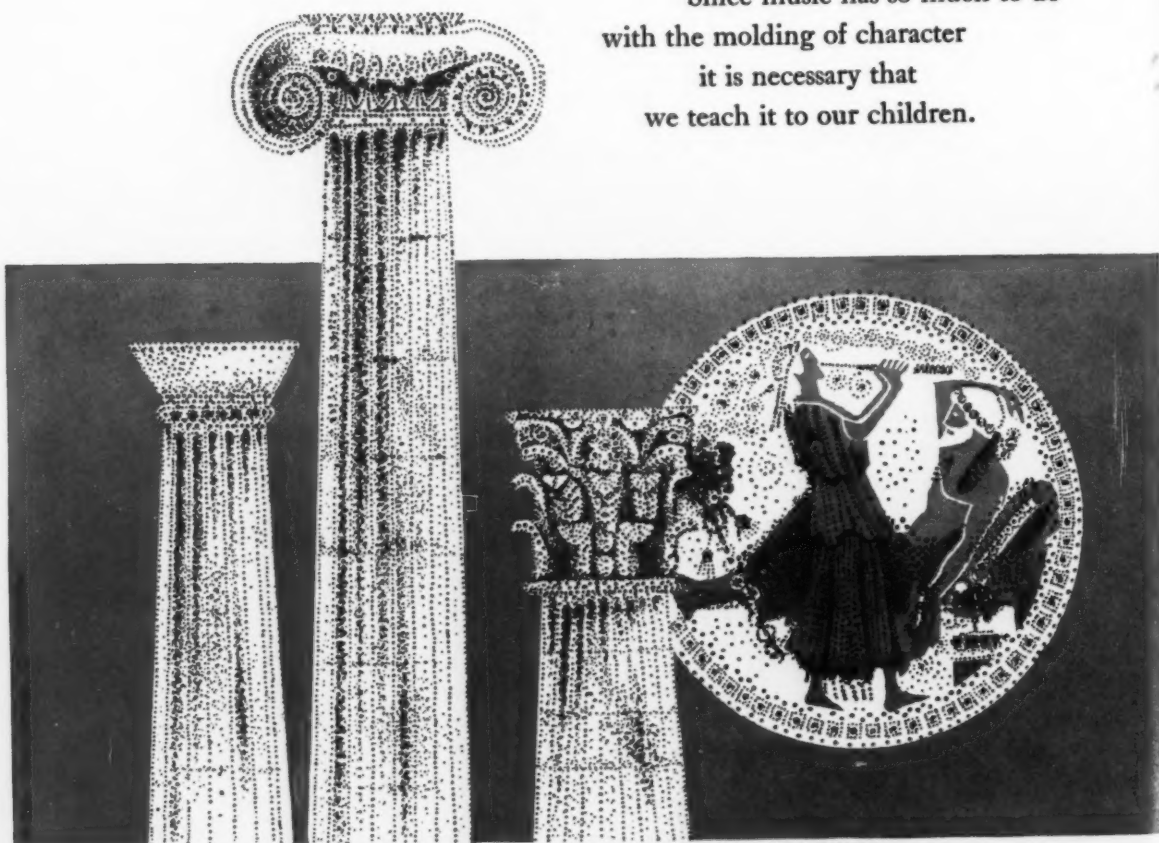


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## *Aristotle* on music and good citizenship

Since music has so much to do  
with the molding of character  
it is necessary that  
we teach it to our children.



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OFFICIAL MAGAZINE for the**

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**VOL 31, No. 9**

**The School  
Musician**

Founded in 1929

4 EAST CLINTON • JOLIET, ILLINOIS

**May, 1960**

**IN THIS ISSUE**

They Are Making America Musical . . .	
Philip Waron of Carteret, New Jersey .....	4
Smart Ideas .....	6
Brass Workshop .....	8
Let's Talk Piano .....	10
Clarinet Corner .....	12
Why The American School Band Directors Association Is Important .....	14
Let Me Answer Your Flute Questions .....	16
Percussion Clinic .....	20
The Band Stand . . . Exclusive CBDNA Section .....	22
Band Music Laboratory .....	24
String Clearing House .....	26
Audio-Visual Aids .....	28
Drum Major and Twirling Workshop .....	30
Double Reed Classroom .....	32
Choral Folio .....	34
Music Rooms and Equipment . . . EFFICIENCY vs COST .....	36
The Best Advice I Ever Had . . . No. 9 . . . By Dale Harris .....	39
School Band Gets Bank Boost .....	40
Sousa — The Author .....	41
American School Band Directors Association . . . Official Section .....	42
National Catholic Bandmasters Association . . . Official Section .....	44
Phi Beta Mu . . . Official Section .....	45
American String Teachers Association . . . Exclusive Section .....	46
Organ Talk .....	46
Accordion Briefs . . . Exclusive ATG Section .....	47
Interesting Industry Items .....	48
Teen-Agers Section .....	50
Modern Music Masters Society . . . Official Section .....	52
The Next Decade In Music .....	54
A Stereophonic Simulcast From Your Local TV and Radio Station .....	57
Who's Ahead in Music Education, United States or Russia? .....	58
Parents As Ambassadors of Music .....	60
Classified Advertising .....	78

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## "They Are Making America Musical"



Philip Waron of Carteret, New Jersey

Member, American School Band Directors Association

"Music should be accepted for what it is, a deeply rooted emotion. It's alive! Jazz, and now Rock and Roll have been degraded as lowly and inferior. I believe the unsophisticated music teacher can do more good by using all material for its relative value, rather than denouncing any one. Taboo creates greater interest. There are enough kinds of music to suit the requirements of everyone," says Philip Waron, Director of Instrumental Music, Carteret, New Jersey, and an Active Member of the American School Band Directors Association since 1953.

Mr. Waron took his advanced studies at the Damrosch Institute of Musical Art, and then went on to receive his M. A. Degree at Teachers College, Columbia University. From 1929 to 1934 he taught at North Arlington, New Jersey. During the period 1933 to 1938 he taught at the Paul Hoffman Jr. High School in New York City. 1936 to 1943 found him working in the Freehold Public Schools, and in 1943 he assumed his present position at Carteret, New Jersey.

His musical units have always been recognized as outstanding. In 1939 he instituted recordings of the All State Orchestra and Band which has continued to the present time. He has been popular as an Adjudicator for more than twenty years. In 1957 he was appointed State Membership Chairman of the American School Band Directors Association. In 1958 he was elected Manager of the All-State-Central Regional Band. He is Chairmaster at Temple Beth Torah.

He is extremely proud of his wonderful family, wife, Helen; son, David; and daughters, Lucille, and Paula. Though busy with his many responsibilities at the Local, State, and National level, he still finds time to participate in his favorite hobbies of recording, photography, and travel.

The SCHOOL MUSICIAN Staff takes pride in presenting Mr. Philip Waron, who through devoting his life to teaching youth a wonderful art, he is truly helping in the important work of "Making America Musical."



# "BOUGHT THIS HORN IN 1927

and have been playing it continuously since then . . . the first 15 years every nite then tapering down to three and four nites a week and at the present time two and three nites per week . . ."



Mike's Place, Glacier Park, Montana, 1929



Maurie Devlin and his same King trumpet, 30 years later!

The H. N. White Co.  
Cleveland, Ohio

Black Eagle, Montana  
January 14, 1960

Dear Sirs:

In the recent issue of the International Musician your ad says — How long since you've tried a King?

Just want to inform the H. N. White Company that I haven't tried anything else but a King for thirty two years and the same old King Liberty Model. Bought this horn in 1927 and have been playing it continuously since then. The first fifteen years every nite then tapering down to three and four nites a week and at the present time two and three nites per week.

Am presently engaged at the Elks Club in Great Falls, Montana, the fourteenth largest in the nation, where I am starting my sixth year with the house band.

This horn has been back to the factory once, when it was run over by an orchestra bus, and had to be sent back to blow the tubing out. That was *twenty five years ago*. The horn has been cleaned inside once, and that was two years ago. It operates perfectly and blows as easy as always. The finish is quite shabby looking as it was originally a gold horn, but now is a cross between a silver and brass after all the wear and tear it has gone thru.

The present case is the sixth that it has worn out in the thirty two years. I'm afraid it's going to outlive me and I won't be able to try a new horn.

As an after thought, I think it's too late in the game for me to be thinking of a shiny new horn, as I am fifty-five years old and figure I have about two more years of active playing.

You probably have hundreds of letters like this, and like the rest, I want to thank you for thirty-two years of playing on the finest trumpet ever built.

I hope Gabriel blows a King, 'cause one of these days, I'm going to be sitting in with him.

Yours very sincerely,

J. M. (Maurie) Devlin

"Mrs. White," said one of our factory men the other day, "we make these instruments too darned good. They last forever. How can we sell new horns to players if their old Kings don't wear out?"

The President of our company had a quick answer. "We'll go right on making instruments 'too good'. That's what the men who buy and play Kings expect. That's what they're going to get." As proof of this, Mr. Devlin's letter arrived — followed by a note indicating he really didn't know how old his King was because he'd bought it second hand!

This is convincing proof that King band instruments are a sound investment for professionals, for school bands, for anyone who loves music. Kings sound better longer. Because today, as for 65 years, they are made with patience and care and understanding.

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# Smart IDEAS

## Starck Piano Co. Now Building Special School Piano — Model 660



Word has been received by the SCHOOL MUSICIAN of the introduction of a new piano, especially built for school and studio use by the P. A. Starck Piano Company. This new outstanding instrument will be placed on the assembly line as of May 1st. Schools and Colleges may place orders through local dealers immediately.

After many months of experimentation and consultation with music educators, the Starck Company has built a piano to the following specifications:

### Model Number — 660 . . STUDIO

1. **DIMENSIONS** — 44½" High x 58½" Long x 24¾" Deep.
2. **AVAILABLE FINISHES** — Mahogany, Walnut, French Walnut, Lined Oak, Ebony.
3. **PIN PLANK** — Seven Ply Laminated Rock Maple.
4. **BACK** — Five Posts of 2" x 4¼" each.
5. **SOUNDING BOARD** — Quarter Grain Sitka Spruce with matching Ribs.
6. **ACTION** — Full Size Direct Blow.
7. **HAMMERS** — Double Coated Reinforced and Stapled.
8. **PLATE** — Full Cast made of Gray Iron.
9. **CASTERS** — Four, Double Wheel, Hard Rubber, 2" Dia.
10. **PEDALS** — Three; Soft, Bass Sustain, Full Sustain.

11. **BASS STRINGS** — Pure Copper Wound.

12. **GUARANTEE** — Ten Years against defective workmanship and material.

For further information and price (you will be pleasantly surprised) on this fine school piano, write direct to the P. A. Starck Piano Co., 2160 North Ashland, Chicago, Illinois.

## Gemeinhardt Introduces

### New Model Piccolo

Gemeinhardt dealers throughout the country recently received advance information and initial shipment of a new Piccolo developed by the K. G. Gemeinhardt Company of Elkhart, Indiana. In describing this new instrument, K. G. Gemeinhardt, firm President, has expressed full confi-



dence in the wide acceptance the new Piccolo will enjoy. "We are calling it "School-Mate," Mr. Gemeinhardt relates, "because it makes a fine companion to the Gemeinhardt flute."

"In designing this new Piccolo," Mr. Gemeinhardt states, "we wanted an instrument that gave the tonal performance of a wood piccolo and at the same time possessed the superior handling and stability of a metal instrument. We have achieved this in our new 'School-Mate' Model CP Piccolo and believe that it will enjoy a fine reception."

One of the most important features of the new piccolo is its modest price. The instrument will retail for approximately \$164.50.

**We Welcome Your News**

## Artley Flute Quintet Publishes New Recording



Artley, Inc. announces the release of the "Flutists' Showcase" a beautiful and unique recording of modern and classical music for solo flute and flutes in ensemble, performed by the Artley Flute Quintet. Distribution of the recording will be through Conn Corporation, exclusive distributors of Artley flutes and piccolos.

The Artley Quintet brings together for the first time, some of the nation's most eminent flute virtuosos in a magnificent exhibition of masterful flute playing. The Quintet, under the direction of Frederick Wilkins, consists of Frances Blaisdell, Harry Moskovitz, Murray Panitz, James Pellerite, Mr. Wilkins and Moreland Kortkamp, pianist. Playing selections from Kuhlau, Gearhart, Rimsky-Korsakov, Purcell, Tchaikovsky, Rairigh, Ravel, Morlacchi and Turecheck, the group demonstrates clearly its virtuosity through its entertaining and technically perfect performance. The "Flutists' Showcase" makes a valuable addition to any collection and is particularly interesting to educators because it emphasizes the unlimited possibilities of flute ensembles.


This selection of fine music is recorded on Golden Crest Record No. 4020, a 33½ RPM Hi-Fidelity recording and may be purchased through music dealers throughout the nation or by writing the Educational Services Department of Conn Corporation, Elkhart, Indiana.

When you listen to Fennell you hear  
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The collage features Frederick Fennell, conductor of the Eastman Symphony Wind Ensemble, standing with his arms crossed. Surrounding him are various album covers and photographs of the ensemble. The covers include 'Marches of John Philip', 'Ruffles and Flourishes', 'American Concert Band Masterpieces', and 'Marching'. Photographs show the ensemble performing and a close-up of a Ludwig drum.



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# The Brass Workshop

By George Reynolds, A.B.A., C.B.D.N.A.

Director of Bands, Carnegie Institute of Technology, Pittsburgh 15, Pa.



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Publishers should send all material for review direct to Mr. Reynolds.

### New Brass Publications

*French Horn Method, (book one),* by Charles Petrie, edited by Charles Benham, published by Pro Art Publications, \$1.00.

This is a carefully prepared method which reflects the experience of a successful teacher. Every need of the starter seems to have been anticipated. It is well suited to individual instruction or a small group on the same instrument. A very thorough method for the beginner. A similar approach to the trombone and baritone has been prepared by the same authors and should be equally effective.

*Il Contadino Allegro Op. 68 No. 10,* by Robert Schumann, for French horn and piano, published by G. Ricordi, 60¢.

Impressive as the title may be, here is the Happy Farmer for horn, alto or alto saxophone in E flat. It should be very attractive for your junior high school player. An F, (top line) is called for by your French horn player. Well edited.

*Ninna-Nanna Op. 49 No. 4,* by Johannes Brahms, for French horn and piano, published by G. Ricordi, 60¢.

Here is an excellent edition of Brahms' Lullaby for French horn, alto or alto saxophone in E flat. This is a well edited, straight forward arrangement and worthy of your young player.

*Sulle Ali Del Canto,* by Felix Mendelssohn, for French horn and piano, published by G. Ricordi, 60¢.

Here is still another in this series of worthwhile material for the young player. This well known song of Mendelssohn is again scored for the E flat French horn, alto horn or alto saxophone. The study of such lyric material is worthy of your best students. The range is through the middle of the instrument and the accompaniment is most attractive.

*Concertino,* by Ennio Porrino, for trumpet and piano, published by G. Ricordi, \$1.25.

Here is a most attractive work for the trumpet major, the top high school player and the contest participant. While the range is only to a prepared high C, the technical demands and musical demands are most challenging and interesting. The piano accompaniment has apparently been transcribed from an original orchestra score and

(Turn to page 62)





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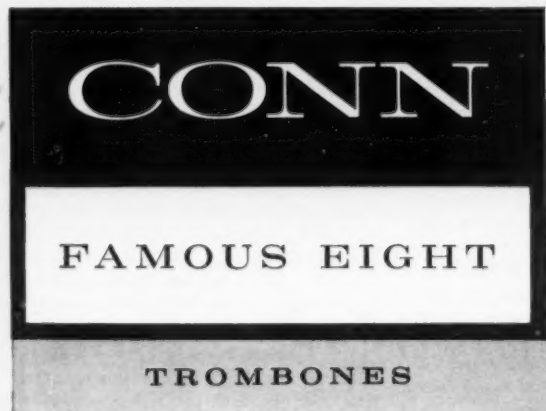
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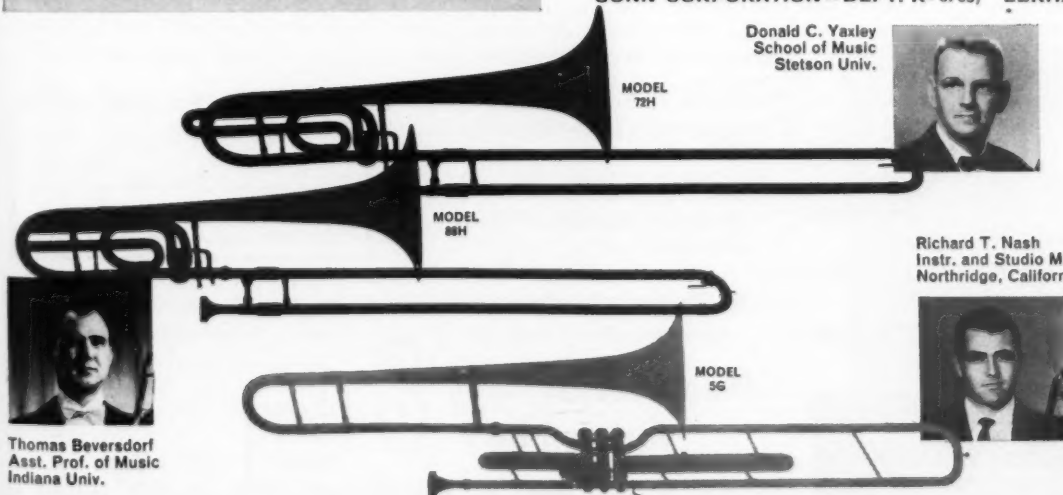


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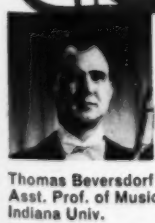


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# Let's Talk Piano

By Mr. Marion S. Egbert

American Music Conference, 332 South Michigan Ave., Chicago, Illinois

## If Junior Just Won't Practice, You Can Play It Pianissimo

By Roger Williams

(Written for United Press International)

(Roger Williams, who began playing the piano by ear at the age of 3 and was writing his own compositions a year later, has sold more record albums than any other pianist in the world).

So Junior doesn't want to practice the piano? Well, Mom and Dad, keep after him. Keep nagging and pestering him and he'll most likely end up like millions of other Americans who cannot play a note after practicing away the best years of their youth and a great deal of money.

He will probably gain a positive dislike for performing on anything but a television set and might very well develop an inferiority complex because of the fact that he can't measure up to your musical expectations.

Let's face it: your child may have been born with little or no musical talent. He may feel music, appreciate it, absorb it, and even love it, but for some reason he just can't produce it. Musically, he, like a great many others, can receive — but there is no outward flow.

Each year, hundreds of thousands of children are forced into unwanted music lessons, costing millions of dollars, by parents who honestly feel that their child should or could become a great musician. Some of the familiar parental quotes I have heard during my tours around the country are:

"Well, his grandfather gave him this trumpet and it seems a shame that he shouldn't learn to play it."

"Everyone takes music lessons in our neighborhood."

"I've always wished my parents had made ME practice."

"I just can't stand to hear Mary's mother brag about what a good musician she is. After all, we have culture, too."

"So I said that if I ever had a child, he would take lessons if it was the last thing I ever did."

And so it goes, while in the background, Junior pounds away at the scales with one eye on the music and the other out the window.

Some of the parents and music teachers I have talked to argue that daily practice, even among the untalented, develops "study habits" that are valuable later in their vocations. But, isn't it better for them to develop "study habits" doing the things they want to do?

I'm willing to wager that you know children who can't wait to get finished with the chore of practicing piano or violin so that they can play with their

(Turn to page 64)

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- Five back posts of 2" x 4 1/4" each
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- 3 Pedals—Soft, Bass Sustain, Full Sustain
- Pure Copper Wound Bass Strings
- Ten year guarantee
- Dimensions: 44 1/2" Height, 58 1/2" Length, 24 3/4" Depth.

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## The Clarinet Corner...

By David Kaplan

P. O. Box 932, Bloomington, Indiana

### The Output of Wallace R. Tenney Part V — The Editions

The revisions and editions of Wal-  
lace Tenney include duos and pedago-  
gical materials. Through the kind co-  
operation of the Cundy-Bettoney Com-  
pany, the editions of Mr. Tenney have  
been made available to us for this  
brief report. The editions are listed  
below:

Six duets, opus 70, Mozart, 1948,  
each book 2.50, together 4.50, Bk 1  
duos, 1-3; Bk 2 duos, 4-6.

Twelve Amusing Studies, opus 30,  
Baermann, 1949, 1.00.

Six Melodious Studies, opus 22,  
Klose, 1950, 1.00.

Thirty-Three Characteristic  
Sketches, L. Wiedermann, 1950 Bk 1  
studies, 1-19, each 1.25, together 2.25,  
Bk 2 studies, 20-33.

Six Duets, opus 77, Mozart (Mag-  
nani), 1952, each book 2.50, Bk 1 duos  
1-3, both books 4.50, Bk 2 duos 4-6.

The first collection of duos, the  
opus 70, was taken from a selection of  
sonatas for violin and piano. Mr. Ten-  
ney offers additional information in  
his interesting preface. Each of the  
duos is extensive. The first opens with  
an Allegro moderato movement  
(4/4 in C); the second movement is  
a cantabile Andante (4/4 in F) while  
the third is a lively 3/8 in C. All of  
the duos exemplify the very best in  
training and enjoyment for the  
clarinetist. For the grade 4-5 level  
there are no better materials.

Baermann's place in the history of  
clarinet is an established one. The  
opus 30 indicates his thorough un-  
derstanding of the clarinet. The "am-  
using" aspect of #1 (Allegro 4/4 in  
Gm) is the perky skip to the high  
note. This particular study is not  
overly challenging in technique but  
some of the others are more difficult.  
The entire range of the clarinet is  
employed. Even in #1 the high A $\flat$  is  
used. The fifth study is an Andante  
entirely in sixteenths while the sixth  
is a fast 3/8 Allegretto with quick  
dynamic changes. These varied studies  
are appropriate for the grade 4-5 level.

The Klose studies also show the  
florid style but here the tempos are

Publishers should send all material  
direct to Mr. Kaplan.

slower. The first (C for clarinet) is a  
4/4 moderato set in a little three part  
form. A technical cadenza is the chal-  
lenging aspect of the piece. Number  
five, on the other hand, contains much  
thirty-second note work. Easy keys are  
used throughout in this grade 4 ma-  
terial.

The individual Sketches extend no  
longer than a page. The first study  
features grace notes in alla breve.  
Chromatics and arpeggios in sixteenths  
may be seen in #3, a 3/4 Polca. The  
tongus receives a workout in such  
exercises as #10 or #22. Again we  
(Turn to page 66)



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May, 1960

## Why The American School Band Directors Association Is Important

By Robert Dean  
Past President, American School Band Directors Association  
Director of School Bands  
Spencer, Iowa

It is an accepted fact that music education is a vital part of general education in our public schools today. The American School Band Directors' Association, a prestige organization now comprised of approximately five hundred school band directors, was organized seven and one-half years ago to carry forward in a highly professional manner one phase of music education, namely, that of band instruction.

An idea of the importance of this association can best be gained by first examining the following broad objectives for which it was organized:

(1) To foster a spirit of friendliness, fellowship and cooperation among elementary and secondary school band directors of America.

(2) To develop a comprehensive program that will be of musical and educational benefit to school band directors and their students.

(3) To provide a common meeting ground and clearing house for an exchange of ideas and methods that will stimulate professional growth among school band directors and that will, in general, advance the standards of musical and educational achievement for the school bands of America.

(4) To work in close cooperation with school administrators as representatives of their individual schools and through their respective administrative associations in order that the program of the American School Band Directors' Association will be in harmony with the school program as a whole.

(5) To serve as an authoritative means of liaison between the largest group of instrumental music teachers

in the United States — the school band directors — and music publishers and musical instrument manufacturers.

(6) To cooperate with existing associations whose purpose is the betterment of bands.

Cognizant of the fact that only an OUTSTANDING ORGANIZATION could effectively translate these broad objectives into actualities, the requirements for membership were set at a high level. To be considered for membership, one must present evidence of highest personal character traits, professional ethics, a record of service in his district and state associations, a minimum of seven highly successful years of teaching experience, dedication to sincere musicianship (emphasis on musical and educational values rather than on "flash" and showmanship), and the candidate must be an active paid-up member of his state associations.

With such membership qualification requirements, the American School Band Directors' Association quickly assumed the status of a prestige organization, a group which could provide outstanding leadership in the school band field and which would lend dignity to our profession.

Beside the wholesome professional and fraternal spirit existing among the members and the opportunities for the exchange of professional ideas, the major function of the association is and has been focused on a continuing and comprehensive program for the improvement of school bands under the general chairmanship of Mr. Dale C. Harris, founder and first president of A.S.B.D.A.

In this program, nearly every phase

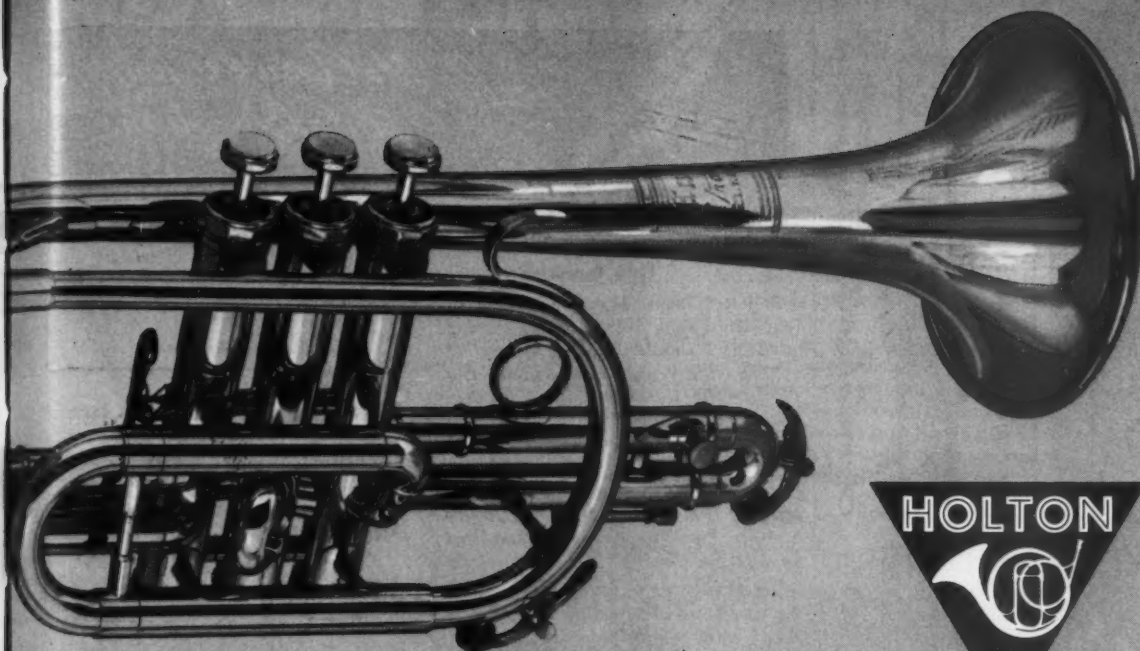
of public school instrumental music is under constant serious study by committees established for this purpose. During the past year such A.S.B.D.A. research committee assignments included budgets, physical facilities, salaries, room design-construction-equipment, instrumental class schedules, visual aids, recordings, curriculum study, exchange of programs and concerts, new band scores — manuscripts, standardizing the instrumentation of band publications, drop-outs in band membership, individual instrumental methods, solo and ensemble materials, acoustical research, adult participation, and others.

At the first convention held in Cedar Rapids, Iowa in 1953, only fourteen states were represented. Within the short span of seven years and six additional outstanding conventions, the American School Band Directors' Association has grown to include forty-three states with a total membership of approximately five hundred active and affiliate members.

In addition, there is a strong supporting group of over one hundred associate members representing band instrument manufacturers, uniform companies, music publishing firms, and other companies having allied interests. This is further indication that the A.S.B.D.A. is recognized as a dynamic influence in public school instrumental music.

Certainly there is every reason to believe that this association will continue to prosper and to exert *MUCH NEEDED LEADERSHIP* in the field of music education.

The End



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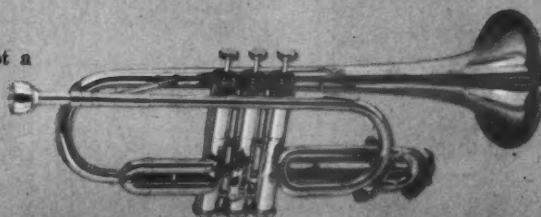


Donald Cuthbert,  
band director at Beloit (Wis.)  
Senior High School,  
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By Mary Louise Poor

Flute Instructor, 427 North Second St., DeKalb, Illinois

Publishers should send all material for review direct to Mrs. Poor.

A letter from Thomas Eckert of Franklin Lakes, New Jersey, poses a question I should like to answer.

"I am ten years old and have been playing the flute for two years. I've noticed that most flutists tilt or turn their heads while playing. Is this a natural head position? Is it the best head position or does it make any difference? The reason I would like to know is because my neck gets tired while I am playing."

To answer these questions the easiest way I could say that the position that is most comfortable for the player would be the proper position, providing he is getting the best possible tone.

To elaborate on this let's look at (Illus. 1). This results in a poor ap-

pearance and posture. He would be better off standing perfectly straight and bringing the flute to him instead of his going to the flute.

Then there is the player who feels he has to put his head down. When reading music he always looks up. This player is usually very flat because by putting his head down he is blowing too much air into the flute. Also his tone is usually quite bad.

A third variation in position, and often used in combination with one of the above is the player whose right arm is so weak he points his flute down towards the floor. This player (Turn to page 19)



Illustration 1

pearance and posture. He would be better off standing perfectly straight

The School Music Director's

# GUIDE TO FLUTE TEACHING

by  
Mary Louise Poor  
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## FLUTE QUESTIONS

(Continued from page 16)

either develops a crick in the neck or a crooked embouchure. (Illus. 2 and 3).



Illustration 2



Illustration 3

Probably the main reason the flute is not held perfectly straight with a straight head is because it is not always comfortable for the right arm. But I would rather see the flute held perfectly horizontal than to see it with too much of an angle. The most accepted way is a very slight angle. (Illus. 4).

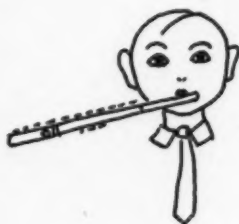


Illustration 4

So, Thomasa, if you try holding your flute up a little straighter, this may be more work for your arm, but easier on your neck.

## "Contests"

A word this time concerning contests. Since each state has its own school music associations, some of the things mentioned here may not apply because of different regulations. I must refer to the states which have regulations similar to Illinois where I have done the most judging in recent years.

It would be interesting to know how many states have their music festivals (with individual performances and small ensembles as well as larger groups) as primarily performing festivals rather than competition festivals. This latter term, competition festival, was dreamed up as a substitute for the term "contest." The word "contest" became unpleasant after several years of competition in which the real point of the program seemed to be lost. But, the nature of the contest has not changed even if the name has.

The main idea behind most performances seems to be to get a first place, division, rating, or what have you. Actually, the real motivation should be: what has the student learned, how far has he progressed in learning this piece of music, and what suggestions and/or criticism does the judge have to offer for improvement. All of this can be accomplished with no rating at all.

Directions given to a judge usually state that an individual is to be judged solely on his own performance and is not to be compared to another player and rated accordingly. And yet this is frequently done anyway, to the detriment of the student.

One thing I cannot understand is how so many band and orchestra directors can send so many ensembles to a contest with so little preparation. High school students are not usually capable of rehearsing and drilling themselves. Nor are they able to find the nuances in rhythm, follow the melodic line as it flows back and forth among parts, or hear themselves in proper perspective as far as balance is concerned. These things need to be pointed out to them. Learning the notes is the most elementary step. This anyone can do. But to make a small ensemble play the music as it should be played is another thing. And only by rehearsals being under frequent supervision can this be accomplished.

Do you realize that it is possible to take four mediocre flute players who have many individual problems and mold them into a fine sounding quartet? And on the opposite side, it is possible to take four really good play-

(Turn to page 72)



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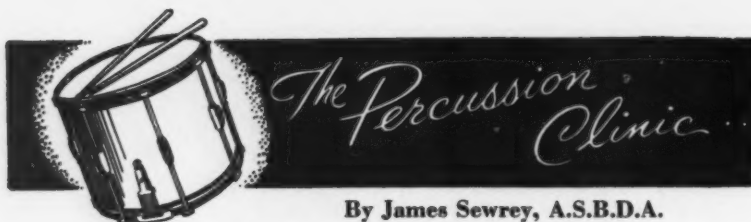
A properly designed, properly made musical instrument definitely makes your teaching job easier. Students learn precise techniques and precise concepts of intonation and articulation—more quickly and easily, and retain their enthusiasm and desire to progress.

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W. T. Armstrong Co., Inc., Elkhart, Ind.



By James Sewrey, A.S.B.D.A.

Percussion Instructor, 5891 Broadmoor Drive, Littleton, Colorado

### Interviews, News, & Reviews

*Caught in the act:* the musicianly profound Shelly Mann and his men: the fabulous and incomparable Joe Morello with the Dave Brubeck quartet; a young drummer, Jim Young, playing with the "Salt City Six"; and, Albert Heath with the J. J. Johnson quintet. Young is a fine drummer, who plays with the preciseness and musicianship of a top performer. Heath is a sensitive drummer, who backs the quintet playing musical ornamentations that link and swing.

In different conversations with Shelly and Joe, we discussed the young, Modern Drum, Jazz aspirant. Each's comment, when reduced to a few words came out: *practice* (diligently & con-

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scientiously), *listen* to good jazz (live & recorded), *perform* with small & large groups, and *practice, practice, PRACTICE* (develop technically & musically).

The "Super Sensitive" Snare Drum, manufactured by the Ludwig Drum Co., I have found to be a *most* satisfactory snare drum in Concert and Modern Jazz performance. Used with plastic or calfskin heads, or in combination (i.e. a calf batter & a plastic snare), the snare drum, with its parallel snare release (using either gut or wire snares), is capable of giving the performer, musical performance entity.

*Ballad For The Dance* — Saul Goodman — Mills Music, Inc. — price: \$7.50.

This composition is a tympani solo, without piano accompaniment, written for four tympani and a suspended cymbal. Excellent musical literature for the performing tympanist. Grade: III.

*Marimba Concerto* — Robert Kurka — Weintraub Music Co. — price: \$4.00.

Reviewed as a salient contribution to American Music, this poetic, contemporary composition, accompanied by the Orchestra Of America, under the musical direction of Richard Korn, received its World Premiere last November, with Vida Chenoweth as soloist. Mostly diatonic, the composition technically abounds with syncopated rhythms, around a network of melodic themes. Twenty-two minutes in length. Grade: VI.

*Here's The Drum — Vol. II* — Emil Sholle — Brook Pub. Co. — price: \$1.50.

This book is a rudimental follow-up of Vol. I. The rhythmical studies are very excellent for gaining control and

(Turn to page 68)

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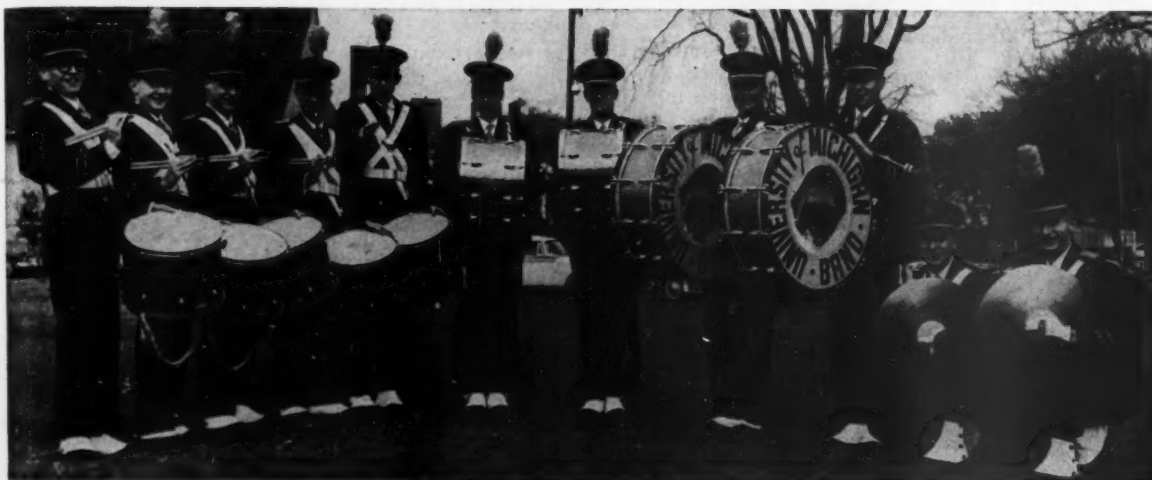
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A Section Devoted Exclusively to the  
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

**1960 CBDNA Band Composition  
Award Announcement**

From R. Bernard Fitzgerald, Chairman of the CBDNA Committee on Band Composition Awards, the following announcement of the 1960 Award of \$500 for an original composition for Symphonic Band, funds for the award having been provided through the generosity of the Summy-Birchard Publishing Co., of Evanston, Illinois, has just been made public. The attention of all is called to the *Rules Governing Entries*:

1. Compositions must be original works for symphonic band, preferably not previously performed. (Composers are invited to submit a rehearsal tape recording if available).

2. Compositions submitted should be of major scope and may be in the form of an overture, suite, symphony, tone poem or other large form. (Marches will not be considered).

3. Compositions selected by the Committee for Promoting Original Band Compositions to represent the respective Divisions of CBDNA are eligible for consideration for the CBDNA Band Composition Award.

4. All manuscripts submitted must include full score and a complete set of parts for symphonic band. Score and

parts must be neat and legible, and may be copied or duplicated.

5. Student entries must be recommended by the composition teacher and/or the college band director.

6. The Award winning composition will be presented at the Eleventh National Conference of the College Band Directors National Association, to be held in Chicago, Illinois, December 15-17, 1960, at the Conrad-Hilton Hotel.

7. Summy-Birchard Publishing Co. will have first option on publication or rental of the composition receiving the Award. The composer will receive a contract if the composition is accepted for publication or rental. If the composition is not accepted by Summy-Birchard Publishing Co., all rights will remain the property of the composer.

8. Final deadline for all entries will be September 1, 1960.

9. The CBDNA Committee on Band Composition Awards will have complete responsibility in making the Award and reserves the right to reject all entries if the compositions submitted are not considered worthy of the Award.

10. All entries should be submitted to the Chairman of the CBDNA Committee on Band Composition Awards:

R. BERNARD FITZGERALD,  
Music Department  
UNIVERSITY OF KENTUCKY  
LEXINGTON, KENTUCKY

Other members of the CBDNA Committee on Band Composition Awards are: William Schaefer, University of Southern California, Los Angeles, California, James Matthews, University of Houston, Houston, Texas, Frank Elsass, University of Texas, Austin, Tex.

The membership of CBDNA salutes its Committee on Band Composition Awards for this heartening announcement of progress, and publicly thanks the Summy-Birchard Publishing Co. for their faith in the encouragement of contemporary composition for the symphonic band under the auspices of the College Band Directors National Association. This fine announcement calls for prompt action NOW by all who are interested in building a better band literature in our time!

On March 12, 1960 at Drexel Institute of Technology in Philadelphia, the 13th Annual Pennsylvania Inter-Collegiate Band was presented in concert with Richard Franko Goldman as Guest Conductor. The Inter-Collegiate

(Turn to page 61)



COLLEGE BAND PICTURE OF THE MONTH.....The BAND STAND page salutes the University of Washington and its Wind Sinfonietta pictured here with Walter C. Welke, Conductor. We are happy to take this opportunity to publicly acknowledge the outstanding contribution Walter Welke and his bands at the University of Washington (Seattle) have made in the promotion of original compositions for band. A recheck of the listings "First Performances by College Bands" published in this column over the years will show that no other school has presented as many first performances of new band compositions as has Walter Welke with his University of Washington bands. Congratulations, Walter!

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Reviews by Ben Vitto

Record and Film Companies should send material direct to Mr. Freeland for Review.

*Symphonette*, Frank Erickson, Bourne, FB \$6.00 SB \$9.00.

The number is fourth in the publisher's *New Sounds Series*. Consisting of three sections, the music opens with an Allegretto which utilizes only one theme; there is a small development section then the return to the main theme. The second movement is a simple chorale and the third movement is similar to the first. In using antiphonal devices, the composer has effectively displayed the various instrumental groupings. Good music need

not be difficult. The clean, uncluttered writing found here will be of great value in offering sensible training. Clear parts, a full score. Excellent selection for the Class C band.

*Oklahoma*, Richard Rodgers, arr. by John Cacavas, Williamson, \$2.00.

The music may also be used with the mixed chorus edition (SA-397). The famous tune is printed clearly on

march size paper in D $\flat$ ; it is playable by almost any class band.

*The Triple Crown March*, Charles W. Storm, Lavell, FB, \$2.00.

Here is a good solid 6/8 march printed on march size paper; the march uses those devices which have produced good marches in the past. The two repeated strains in B $\flat$  lead to the E $\flat$  trio. Though the upper woodwinds have high ranges and florid parts, the other instruments are in their practical ranges. The march opens with a two bar trumpet fanfare. We notice that the countermelodies are firm and the harmony stable. Here is a march that does not concern itself with a tortured effort to sound different. Class C plus.

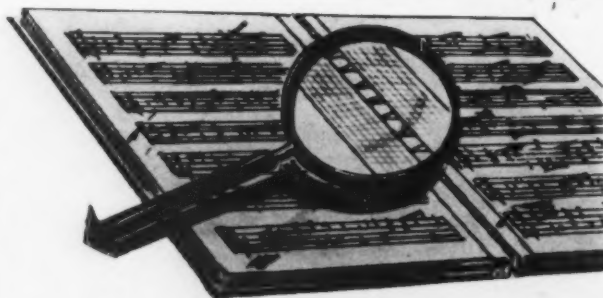
*Universities On Parade March*, Frank Ventre, Sam Fox, FB, \$2.50.

This 6/8 march, in C and F, has a tuneful college "pep" melody. The chime effect is brought about by the pyramiding brass device. The rather high ranges for horn, clarinet, and cornet point to a more advanced band. The thirty-second note embellishments in the woodwinds are somewhat challenging. Useful for outdoor pageantry

(Turn to page 70)

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#### Festival Preparation

With the festival season approaching and actually in progress in many states, this would seem to be a very opportune time to turn our attention to Festivals from both the student and teacher approach.

Knowing full well, there is a "divided house" attitude on festivals, I will attempt to direct this column so that the remarks apply not only to Festivals but to any audition or try-out type of competition that a student will meet inevitably.

#### Composition

It matters little whether the choice of composition is given to either the student or the teacher. To either: do chose a composition which really rates as great music for a stringed instrument rather than a transcription of a piano concerto or a symphony theme. There are many fine works that are not too difficult for performance. After selecting the composition, try to play it as the composer wrote it. (If possible listen to some good recordings of it.) Select the solo far enough in advance so that it can be perfected. Play the selected solo in public several times if possible, before playing it for the adjudicator. Time the performance each time and also time it at rehearsal.

The Concert or Virtuoso piece should be one that can be played with the bravura necessary. The musical value should be left to the judgment of the teacher, who in turn should weigh the students' ability. If the student is not capable of playing such a piece, it is far better judgement to elect to have him play an easier number and play it well.

#### Accompanist

An accompanist should be as accomplished musically as the performer. He should play loud enough to support the soloist and soft enough to permit the soloist to hear himself. The usual rules for good accompaniment hold true.

#### Cello

The cello presents some specific problems. (If you are called upon to act as chairman at a Festival, please keep the following in mind.)

1. Have chairs of varying heights (short chairs handicap the player (knee in the way) in bowing, which is serious to the violin or viola performer and disastrous to the cellist).

2. Supply cello boards for those who will forget theirs.

3. Applying to student: The student  
(Turn to page 76)

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By Robert F. Freeland

Librarian and Audio-Visual Coordinator, Helix High School, LaMesa, California

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## Books

Apel, Willi. "Gregorian chant." Published by Indiana University Press, December 1959, 529 pages, illustrated, \$15.00.

A picture of the evolutionary process involved in the long history of the chant as well as its definition and terminology, the structure of the liturgy, the texts, the notations, the rhythm, the tonality, etc. A well organized and clearly written book that will serve as a standard reference book.

(A bibliography and Index).

Adler, Irving. "Sounds and Ultrasonics" by Robert Irving (pen name). Published by Knopf, 146 pages, \$2.75.

A most attractive book both in appearance and content. Experiments and diagrams demonstrate the physical nature of sound: the musical scale, sound bends and bounces, animal sounds, hearing, sound recording and transmission, ultrasonics, and relationship of air travel to sound. A fine index with most interesting white-on-black illustrations. Recommended for high school grades.

Holst, Imogen, "Henry Purcell"; Essays on his music. Oxford University Press, 136 pages, \$4.25, Index.

A collection of nine papers (essays) on various facets of Purcell's music, planned as a result of editing his works for performance and published in observance of the tercentenary of the birth of the English composer. The book is valuable as a reference book as well as its whole, where the general impression is good and important. Recommended for the high school and college music libraries.

## Recordings

"Big Symphonic Band Sound" with Walter Beeler and his Symphonic Band of Ithaca College, New York. One 12 inch Hi Fi Golden Crest Records, Inc. 220 Broadway, Huntington Station N.Y. Monaural CR 4022, \$4.95; Stereo SCR 4022, \$5.95.

Four of America's great musical shows are represented on this album: "Flower Drum Song"; "An American in Paris"; "Gigi," and "Porgy and Bess." Three well known band arrangers wrote the arrangements for this album, Mr. Russell Bennett, Mr. Phil Lang, and Mr. John Krance, former arranger for the U.S. Artillery Band. The director Mr. Walter Beeler gives a grand performance. Mr. James Burke, well known cornet soloist, is the first cornet in this Symphonic Band. The first clarinet chair is Mr. (Turn to page 74)

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**Don't miss the Couesnon  
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By Floyd Zarbock

Drum Major and Twirling Adjudicator, 9918 Constance, Dallas 20, Texas

Probably by this time many of you have planned part of your summer vacation. As a band member, baton twirler, or drum major, you may be thinking about attending some camp or clinic which offers instruction for your particular interests.

In just a few weeks school will close for the summer and another school year of hard work will be completed. The graduating senior may be going on to college while the younger students anxiously await the opportunity of conquering the problems they will meet during the next school year. The drum major has had a season full of new problems and the twirler's imagination has been taxed trying to develop new tricks and new routines for successive performances. Whether a drum major or twirler, however, summer camps have many opportunities for the enthusiastic individual.

If you are outstanding in your particular field, either as a drum major or as a twirler, you should try to obtain either a position as an instructor or as an assistant instructor in one of the many camps throughout the country. The various camps held each summer are too numerous to mention here but your band director, can provide you with a few names of local camps.

Send out letters to the directors of these camps describing your background and qualifications. Nearly

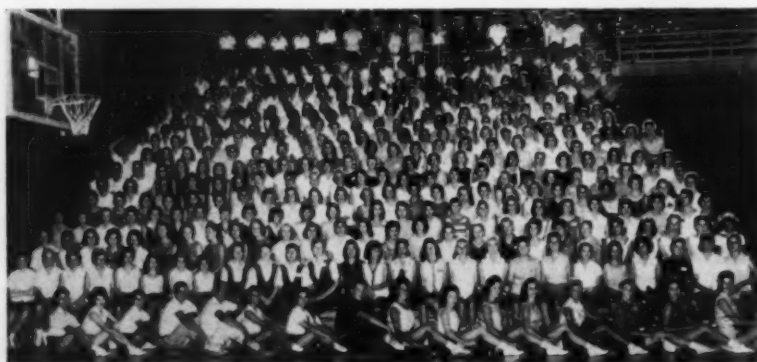
every twirling and drum major camp uses assistants who are learning to be instructors and you might as well be one of them. Remember, "Nothing ventured, nothing gained." Just one word of caution. When enumerating qualifications, don't exaggerate but rather merely state exactly what you have done and what you are capable of doing.

Many of you, however, will not be advanced enough in your specialty to teach it, so you will choose to attend a summer camp as a student. Even as a student you should consider several things before you attend the camp.

First decide just exactly what you would like to learn at a camp. Most good camps have a variety of arts that are taught and you will have to decide on the ones which will be of the most value to you. For example some camps offer such secondary items as two-baton twirling, three-baton twirling, flag spinning, drill-marching, and many other things. Usually the camp schedule is such that it will not be feasible for any one student to take all of the courses. Most students are temporarily frustrated by the opportunities available at a camp but usually this is a very short lived problem.

Frequently a group of twirlers from any one school find it advantageous to split the group up so that later at their

(Turn to page 77)



Here we see a group of Baton Twirlers, Drum Majors, & Cheerleaders attending the annual Lamar State College of Technology Twirling & Drum Major Camp in Beaumont, Texas.

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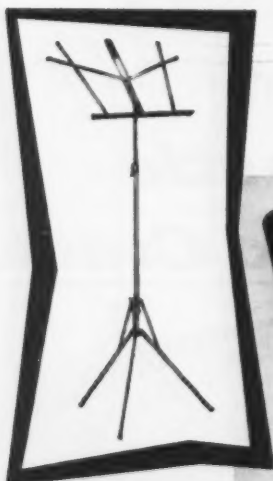
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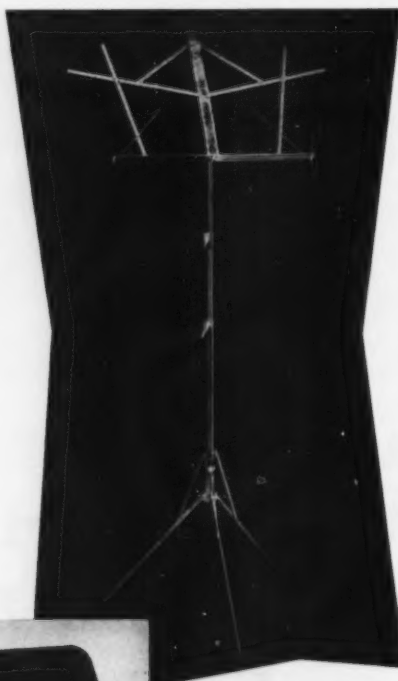
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## NORWOOD

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I mentioned in last month's issue (April 1960) that I would have further comment to make on the oboe vs bassoon solo "The Brook". You will remember we placed the oboe solo in the key of C major, while the bassoon solo was in the key of F major. This was done, as you will no doubt remember, for obvious reasons. I believe I stated, "should 'The Brook' be written in the same key for both instruments, either way, one of the instruments would be placed in an extremely difficult position for good performance."

This very peculiar situation happens quite often in band and orchestra compositions where the oboe and bassoon have a passage in unison or octaves. The passage can lie easily for one instrument and present extreme difficulty for the other.

I also mentioned that control of the chromatic scale was a must for good performance of "The Brook." In this instance I am thinking primarily of the bassoon.

Chromatic intervals and complete chromatic scales effect one of the most spectacular displays of pyrotechnics for virtuosity known to the performer on the concert stage. Such technical passages not only present a breath-taking effect in the music but leave the audience in a breathless state. Each instrument, of course, requires a different treatment of mastery of the chromatic scale or the halfstep interpolations in the diatonic scale.

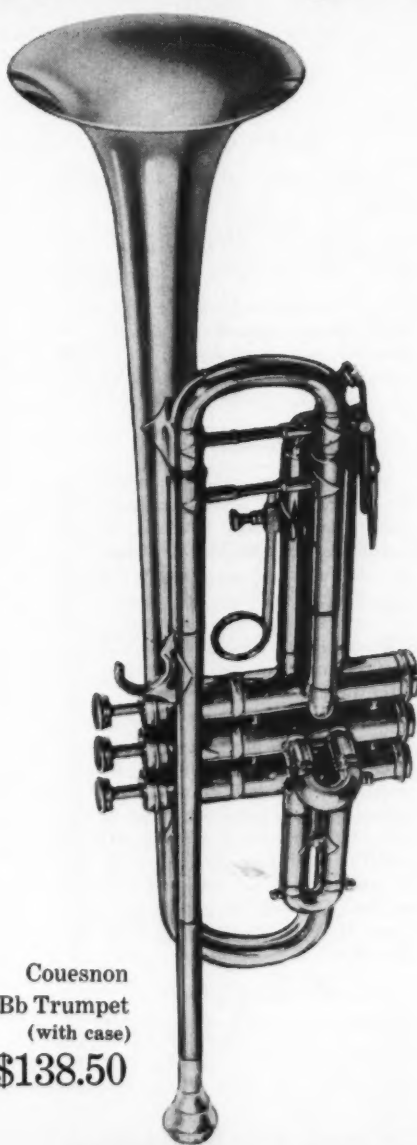
The bassoon with its wide range and extremely beautiful but sometimes uneven quality of sound within itself presents difficulties. This uneven quality of sound of various tones is prone to exposing itself in the chromatic scale probably more than in either the major or minor scales.

On many bassoons one will find, what we in the profession refer to as, progressive and subdued tones. The advanced performer has learned to control these various types of sound but lack of control is most always quite noticeable in a student's performance unless this control has been acquired during the early stages of study.

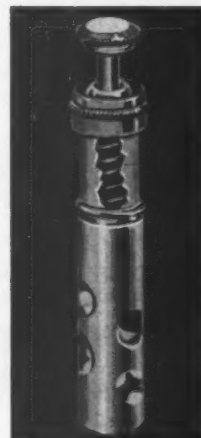
Many students are not aware of the fact they may be playing a progressive type of tone with a subdued type of tone immediately following—in other words, an unbalanced quality of sound unless controlled. On the other hand, I often have students come to me quite aware of this unevenness in tone quality but accepting the matter as part of bassoon sound, thus unavoidable.

Example 1), shows one chromatic (Turn to page 75)

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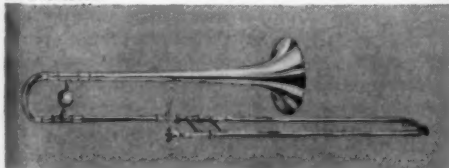


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By **Walter A. Rodby**

Director of Vocal Music, Homewood-Flossmoor High School, Flossmoor, Ill.

### Easter View

(from a choir pew)

Although some hats are rather daring  
They still are made for heads  
(and wearing).

Yet often they have other uses  
Like collection plates (or such abuses).

Now I don't mind when a chapeau  
Is made a receptacle for dough,  
But it's enough to drive a fellow bats  
When they use collection plates  
for hats!

### Women First

This month we want to suggest two fine, sacred octavos for treble voices plus a new *MISSA BREVIS* by contemporary composer Benjamin Brittan. We also tell you about a splendid S.A. book from Shawnee Press. Then we report a new and exciting concert opener for mixed voices, and wind up the column with news about the new Prentice-Hall Choral Series.

Once again we are grateful to the publishers for offering free samples. You may write us in care of this column, and we will forward your request; or you may write the publisher directly. However, when you write the publisher for your free copy, be sure to tell him you saw the review in this column. Also, it's a good idea to address your letter to the Educational Director.

1. **JEHOVAH HEAR OUR PRAYER** — SSA — with piano accompaniment, by Ron Nelson. Published by Summy-Birchard Publishing Co., 1834 Ridge Ave., Evanston, Ill. Octavo No. 5052 — 35¢.

If you are not acquainted with the work of this talented and imaginative young composer, mark his name in your "composer-to-remember" column. Dr. Nelson teaches theory and composition at Brown University; and although his publications are not numerous, the things he has done are quite exceptional.

This deep-purplish, plaintive piece for women's voices is the type of number that will "sound" with a professional women's chorus, or a fair-to-middling group of high school sopho-

Publishers of Choral arrangements and books should send all material direct to Mr. Walter A. Rodby, 819 Buell Ave., Joliet, Illinois.

mores. Harmonically, it is quite conventional with just the right amount of dissonance to make it interesting. Starting from an almost Gregorian unison melody, the piece builds to a tremendous climax only to retire into a brooding *morendo*.

The text is especially suitable for a lenten or Good Friday service.

2. **THE LORD IS MY SHEPHERD** — SSA — with piano accompaniment, by Cliff Hodgson. Published by Neil Kjos Music Co., 525 Busse Highway, Park Ridge, Ill. Octavo No. Ed. 6075 — 22¢.

With an unusually lovely melody that sings itself, this piece is exceptionally well suited for the young, inexperienced chorus.

The arrangement, for the most part, is extremely easy with a good deal of unison. However, you will find a couple of harmonic changes and an occasional rhythm figure that will need a little bit of attention.

But the lovely melody is the attraction in this number. The words, of course, are an adaptation of the Twenty-Third Psalm; and therefore, the piece is a natural for any occasion where a sacred song is desirable.

3. **MISSA BREVIS in D**, for Treble Voices and Organ, by Benjamin Britten. Opus 63. Published by Boosey & Hawkes.

We have no price on this publication; and since it was printed in Great Britain, I doubt if you can get a free copy. But this short Mass, composed for the boys choir of Westminster Cathedral, is a most effective work by one of the world's finest living composers.

During the past ten years, we have noticed that Benjamin Britten has written many excellent numbers for treble voices. He seems to understand the vocal as well as the music-learning problems of the younger set.

If you have a good boy's choir (or

any treble choir) and you are looking for a fine, contemporary work that the youngsters could actually perform, write to the Educational Director at Boosey & Hawkes, P.O. Box 418, Lynbrook, L.I. for an examination copy.

#### New Book for S. A.

4. *RISE AND SHINE*, Collection for SA with piano accompaniment; compiled, composed, and arranged by Harry Simeone. Published by Shawnee Press, Inc., Delaware Water Gap, Pa. \$1.50.

It's nice to see a real pro like Harry Simeone putting his seemingly endless energy and creative talent to work for the fifth, sixth, and seventh graders.

This new book is full of all kinds of material — well-arranged, and for the most part quite simple. Piano accompaniments have not been written for the same level; but even here, you might find an occasional student who can play them.

The best feature of the book, second only to the imaginative treatment of the music itself, is the wonderfully readable autograph. The notes are large, easy-to-read, and *not once* in the whole volume will you find the confusing "little notes" that so often appear when the second verse does not fit the exact rhythmic notation of the first verse.

A splendid contribution to SA material, and happy days for the youngsters.

#### New SATB Concert Opener

5. *ALLELUIA, SSAATTBB* (festival) unaccompanied, by Robert M. McCowen. Published by Summy-Birchard, 1825 Ridge Ave., Evanston, Ill. Octavo No. 5330 — 30¢.

Robert McCowen is Director of Choral Activities at Iowa State University, Ames, Iowa, and one of the most sought-after and popular Festival Chorus directors in the country.

This new publication is ideal for the "big sound" — as a concert opener for festival or combined chorus.

The opening trumpets a fanfare of fifths that moves right into a big "Hosanna in the Highest! Alleluia!" Although written for SSAATTBB, it's easy enough for any choir and just about as sure-fire festival material as you will ever find. Use it to open your next Christmas concert, and your toes won't uncurl until the New Year!

#### Prentice-Hall Choral Series

Prentice-Hall, one of the biggest publishers of school text books in the world, has finally developed a choral series. Nine books are in the making: Books 1-8 compiled by the most pro-

lific boys in the business, Harry R. Wilson and Walter Ehret.

- Book 1 — SSA
- Book 2 — SAB
- Book 3 — SATB
- Book 4 — TTBB
- Book 5 — SSA, SSAA
- Book 6 — SAB, SATB
- Book 7 — TTB, TTBB
- Book 8 — SA

Book 9 is SATB sacred, and is compiled, arranged, and edited by L. Stanley Glarum.

To put it mildly, the names of Wilson and Ehret are well-known in the choral publishing field (almost too well-known say their critics). But these boys know what makes good school material, and their publishers also know this. Write Music Department, Educational Book Division, Prentice-Hall, Inc., Englewood Cliffs, New Jersey, and get on their mailing list. Books 1, 2, 3, and 9 are now available.

*NEXT MONTH: The use of recordings in the choral rehearsal.*

W. R.

#### You Are Important

When you are tempted to take a day off without notifying your manager, and you think that the absence of one person won't make too much difference, you place your manager in the same position as a fellow trying to type with one key missing. He can make substitutions just as we have done, but the result is never the same as when he's working with the right people on the right jobs.

\* \* \*

**NO PARKING: 12 A.M. - 12 P.M.**

America has drive-in theaters, drive-in restaurants and drive-in banks. What it needs now is more drive-in parking places.

#### HAPPENINGS

The world is divided into three groups: The small group who make things happen; the larger group who watch things happen, and the multitude who never know what happens.

#### Announcing

**An IMPORTANT New Release of Vital Interest to Elementary and Junior High School Teachers!**

#### EVERYONE CAN READ A SONG

by Frederic Fay Swift is a new and basic approach to Vocal Sight Reading

Here for the first time is a VOCAL METHOD TO TEACH CHILDREN TO READ MUSIC

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Student Workbook I—\$1.00

Student Workbook II—\$1.00

EVERYONE CAN READ A SONG is a work that fills the void that exists today in this important area of teaching our young children an appreciation and understanding of basic music principles.

EVERYONE CAN READ A SONG is a parallel program in the vocal field to instrumental music methods widely used throughout the country today.

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## Efficiency

VS

## Cost



Air view of the Greenville Senior High School, Greenville, Mississippi, Band Department is to the extreme left.

By J. H. Rennick, ASBDA  
Director of Bands  
Greenville High School  
Greenville, Mississippi

I came to Greenville, Mississippi in the early spring of 1945. I found a total of 65 band members enrolled in the junior-senior combined music department. The band room was located on the second floor in the remote northwest corner of the building. The rehearsal room was within a stone's throw of the C & G. Railroad track with passenger and freight trains running daily. The train in passing not only shook the building but furnished sound to accompany our rehearsal pe-



Descending the spiral stairway after a practice session.

riod. The train always stopped at the crossing just a half block down so we had a chance to review the passengers and check the cargo. It also provided a rest period from blowing those horns. NOW, THAT WAS ON THE OUTSIDE. On the INSIDE, we had the gymnasium and basketball court with a single door (with transom) between it and the band room. We were really ready for the battle of sounds.

To gain admission to the band room, we entered on a patio ground floor through a double door into the gymnasium, up a flight of cement bleacher steps and entered our sanctuary of *sound education* on the second floor. I immediately asked for a second door for a sound barrier between band room and gymnasium. It was allowed with grace and assistance, and also, the transom was sound-proofed. Although this was 'much better, we still had the trains. I knew then that Greenville wanted a band, and I decided to give them the best I had.

The size of the band room was adequate for the band at that time. It was 32 feet by 46 feet. But this would not seat a modern Symphonic Concert Band 85 to 100.

Years passed quickly and the department grew along with the city. We had song flutes in the 4th grade; instrumental classes in the 5th and 6th grades; beginners' bands; A and B bands were formed in the junior high; concert, marching and a second band were in the high school music department. We had been winning our share of contests and taking educational goodwill tours. (This year, we have 108 in the 6th grade beginners' group).

The new music department happened as follows: I was rehearsing the

band, which totals 103 members, when I was interrupted by some unexpected visitors — the mayor, the fire chief, the president of the school board, and Mr. R. J. Koonce, our superintendent. These folks could not enter the room until I let some of my members leave — it was that crowded. THIS IS WHEN WE CONCEIVED THE IDEA THAT A REHEARSAL HALL WAS IMMEDIATELY NEEDED AND SHOULD BE OF PROPER PROPORTION.

Our superintendent and school board definitely believe that the school should meet the needs of the WHOLE CHILD and the community in all educational areas. The Band Department

(Turn to page 39)



UNIFORM ROOM: Two dutch doors are used for the issuing of uniforms. Four students care for all uniform equipment. Private lockers 10 inches square and deep care for hats and personal items.

# *"Everything in its place" is our motto...*



Band Office, Director J. H. Rennick seated, studies a contest score with the help of assistant director Sidney J. McKay.



Instrument Locker Room, size 16 feet by 12 feet, the section shown is for the small instruments — the larger and heavy equipment sections are arranged on the two opposite sides.



Rehearsal Hall with adequate room and wall space.



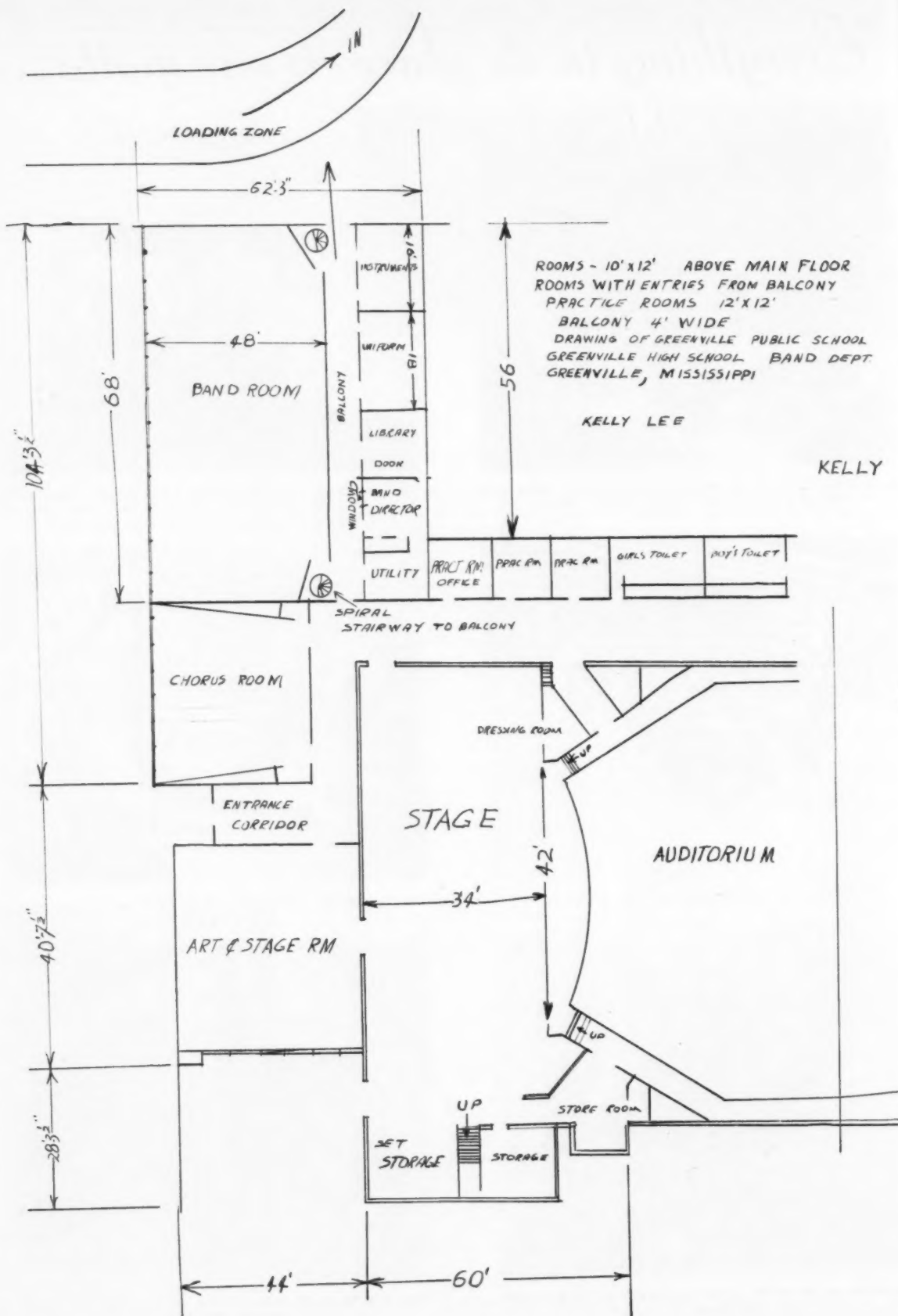
The Band Library, where three students attend to all library duties.



Practice Rooms, 12 feet by 12 feet is adequate for large or small groups.



Plenty of room on the spiral stairway, which leads to the practice rooms off the balcony.



←

**BLUE PRINT**  
of our  
**MUSIC ROOMS**  
and  
**EQUIPMENT**  
showing  
**EFFICIENCY**  
VS  
**COST**

**Efficiency vs Cost**

(Continued from page 36)

ment is one of those areas.

In the spring of 1951, I was asked by Superintendent R. J. Koonce to submit three or four plant plans and state my reasons. I had both ready, for over the years I had notes for future reminders of the needs for an adequate band department. Many schools were written and all responded generously. Some of these were Tacoma, Washington, University of Iowa, Lake Wales, Florida, University of Illinois, Modesto, California, and Mississippi Southern College. It took two years to complete our data. The architect, Mr. B. A. Brady of the R. W. Naef and Associates, and Superintendent R. J. Koonce made many trips out of the state for observing new buildings, their structure, materials used, and comparing the cost in construction in relation to the efficiency of the departments.

I designed a department on the efficiency basis — efficiency vs. cost. Efficiency and utility won. Leg-work, drafting, and compiling had been car-

ried on for two years, 1951 and 1952.

The city election approved the school bond issue by obtaining 97% of all votes cast. On January 20, 1953, the sod was turned and on September 1, 1954, we moved into a new million and half dollar modern senior high school building. The floor space of the entire building totaled 144,000 square feet. The entire project was financed by the public's general tax dollar.

In summary of preparation:

1. Out of state observation of many new buildings.
2. Two years of planning on my drafting board.
3. Correspondence with men of note and experience throughout the United States.
4. Asking high schools, colleges, and universities what they needed most to improve their physical plant.
5. Thirty years observing what other band rooms had or lacked, and what I would like best if I ever had the opportunity of planning my own band department.

All this prepared the way for our own present plant which we think is ADEQUATE.

The End

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*Ninth in a series of articles by some of the nation's most prominent band directors —*

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## The Best Advice I Ever Had

By Dale C. Harris  
Founder and Past President  
American School Band Directors Association  
Pontiac, Michigan

Some years before I entered the field of public school instrumental music, my music teacher at that time impressed upon me the necessity of being at all times objective in the evaluation of my own efforts in the study, practice and teaching of music. The following advice which I received, while not quoted literally is accurate in substance.

If you are playing your instrument individually, playing in a band or orchestra or conducting a band or orchestra, practice or rehearse as conscientiously as though it were a public performance.

There are many technicalities and

mechanics involved in the production of a fine musical result and these are important things which you must learn. Granting, however, that these details are essential for a fine performance, do not let such work on details become an end in itself.

Despite compliments by friends and pre-conceived admiring opinions of relatives of the performer or performers — pleasant as this may be — ask yourself these questions, and come up with honest answers:

1. Did the public performance or rehearsal sound well and was the performance interesting? \*
2. Would it command your atten-

tion, interest, respect and perhaps admiration if you were a member of the audience or an observer at the rehearsal? Try to develop a double perspective — a) your own perspective as a player or conductor who is trying to combine a mass of intricate detail into a fine musical result and b) that of a complete stranger who is a fine musician qualified to be honestly critical  
(Continued on page 43)

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\* (In these times, a recording microphone is the most objective, if at times, harsh means to get an answer to this question, D.C.H.)

## School Band Gets Bank Boost



Louis J. Fifer

By Louis J. Fifer  
Vice President

First Federal Savings and Loan Association of  
Broward County, Fort Lauderdale, Florida

For twenty-one years, the Fort Lauderdale, Florida High School Band, formerly under the direction of Harry F. McComb and currently William H. Bennett, has given a Winter Concert Series for the pleasure of local citizens and winter tourists in the nationally famous "Venice of America." The six-concert series begins in December and for each month through May, programs are played to audiences, free of charge, in the huge municipally-owned War Memorial Auditorium.

Through the years, the City of Fort Lauderdale Recreation Department, in cooperation with the War Memorial Auditorium, has defrayed all sponsorship expenses and given the band its general public concert opportunity.



Principals in the band-bank pact which sponsored the 22nd annual Concert Series of the Fort Lauderdale, Florida High School Band are (left to right) William J. Eastman, general manager, War Memorial Auditorium, City-owned facility; William H. Bennett, band director; E. Thomas Wilburn, president, First Federal Savings and Loan Association of Broward County, concert series co-sponsor with the auditorium and Dave Taylor, band president.

Students in the band always look forward to the annual series with great anticipation.

In 1959, the City was forced to eliminate its sponsorship, due to a restricted recreation budget and the advent of other high schools in the area. It seemed unfair to the City Fathers for the municipal government to financially support one band and not others, so, things looked bleak for the 1959-1960 series of the "Flying L" Band.

As a result, William J. Eastman, manager of the War Memorial Auditorium and one time Fort Lauderdale City Commissioner put on his thinking cap. One noon at a Rotary Club meeting, he mentioned the band's plight to E. Thomas Wilburn, president of the \$115 million First Federal Savings and Loan Association of Broward County, the area's largest financial institution. Wilburn, long interested in civic matters, took the subject under advisement and considered the idea of First Federal taking the City's part in co-sponsoring the 22nd Annual Series.

Wilburn called in his public relations officer, Louis J. Fifer and discussed the possibilities of the band series co-sponsorship.

Interestingly, in his school days, Fifer was a bandsman in Joliet, Illinois, under the directorship of the late, internationally famous A. R. McAllister and his son, Forrest. In fact, because of this keen, personal interest in school bands, Fifer agreed with Wilburn that something could and should be done.

The Auditorium, First Federal,

band director Bennett, the students and the Band Parents Association locked arms to work an action plan established by First Federal. It was agreed that the series should go on and that for too long a time, the band had played to only several hundred people. All agreed that through up-grading of the promotion, the 2,500-seat Auditorium could be filled, and the band's ability more widely known.

After the dates were set for the 1959-1960 Series, tickets and programs were printed for the concerts. Advertising and publicity was launched, telling the citizenry that this valuable musical experience was available, by ticket admission only. The public was asked to get free, complimentary tickets at any of First Federal's four offices, from the Auditorium, a band member or a band parent. Sales meetings were held with the band and parents to enlist universal support and urge enthusiasm. School officials and civic and government leaders were invited. Generally, the initial program was professionally promoted and the promotion paved the way to a banner success.

When the first concert date rolled around, all concerned were pleasantly surprised to find the Auditorium jam-filled to capacity with standing-room, only. The band out-did itself musically, and for once they played to a capacity house of enthusiastic folks . . . their school friends, townspeople and winter visitors to Florida. Enthusiasm ran high and each concert to date has been equally successful. By February, the half-way mark in the series, all seats at concerts have been occupied well before curtain time.

Dr. Paul Yoder, nationally known composer, arranger and bandsman, now residing in Fort Lauderdale, was asked to enter the picture. He was commissioned by First Federal to create a theme march for the Series under the banner of "First Federal on Parade." Yoder, in conference with Fifer, decided that something similar to the "March of the Steelmen," which had been written for Fifer's alma mater, Joliet Township High School Band would be appropriate. The new march number was composed and has been used effectively. In fact, it is presently being published by Kjos Publishers in Chicago and meeting with good acceptance.

The public appreciation of the Concert Series has been so good that First Federal has now arranged with the nearby Pompano Beach, Florida Senior High School Symphonic Band to sponsor that 90 piece organization in concert. Alan H. Drake, Pompano conductor, is enthusiastic about the plans for his unit, which also had difficulty in playing to capacity houses. Similar promotional efforts are being used in this program to fill the 3,000 seat new Gymnasium at the school.

In this day of emphasis on science and athletics in schools, it is refreshing to see a huge financial institution express interest and allocate thousands of dollars to boost the musical and band efforts of students. Few bands maintain high interest and enthusiasm without concert opportunities. Through this activity, the Fort Lauderdale, Florida, High School Band has enjoyed its most successful concert year and more people have enjoyed their musical abilities.

All of those affiliated with the program agree that this program of "Band Gets Bank Boost" has produced many mutual benefits and can work in your town.

**EDITOR'S NOTE . . .** Mr. Fifer has graciously offered to answer any readers questions regarding the amount of money used for each concert, and how it is allocated. Write all correspondence direct to: Mr. Louis J. Fifer, Vice President, First Federal Savings, 301 East Las Olas Blvd., Fort Lauderdale, Florida.

The End

**All instrumental and choral directors are invited to submit articles to this magazine for publication consideration**



Nationally famous composer, arranger, Dr. Paul Yoder of Fort Lauderdale, Fla. is seen instructing Carolyn Evans and Wendy Nelsen of the Fort Lauderdale High School Band on parts of Yoder's newest concert march, "First Federal On Parade" composed especially for the 22nd Annual Winter Concert Series of the Florida band.

## Sousa — The Author

By George M. Jenkins

As a composer of marches John Philip Sousa was an all-time great. However, this fact tends to obscure his other talents. For instance, how many musicians, who should have at least a fair knowledge of Sousa's life and accomplishments, know that he authored several books—one of which was a best seller for quite some time.

*The Fifth String*, his first successful literary effort, was published in 1902 and became a best seller to the extent that a second edition appeared in 1907. This novel, as does his other writing, has its parallel in Sousa's own life. The theme is that of a young suitor rejected by his beloved's parents because he is a musician. Contrary to most novels of this type there is no happy ending.

Sousa's *Pipetown Sandy* (1905) portrays his boyhood in Southeast Washington during the Civil War. As a boy he was fascinated by the military bands in the numerous parades of that period. Pipetown—the section bounded by Pennsylvania Avenue, Eleventh Street and the Anacostia River, served as Sousa's boyhood play-

ground. This book would be recommended reading for one wishing to gain some insight of Washington during the Civil War Period.

*The Transit of Venus* (1920), a light novel, might well have been written with tongue in cheek, gently chiding some people very close to himself. Sousa's gift of sly and delicate humor is given ample opportunity to display itself and will give the reader several chances to smile in appreciation.

*Marching Along* (1928), the last book written by Sousa, stemmed from an earlier annual publication entitled "Through the Year with Sousa." *Marching Along* serves as Sousa's autobiography and contains his impressions of people, places, and things encountered during his many tours here and abroad. Sousa came in contact with many famous people and this introduces his readers to them.

Had Sousa devoted his life as energetically to writing as to composing, there is little doubt that his success and his readers' enjoyment would have been greatly increased.

The End



THE SCHOOL MUSICIAN is the Official Organ of the American School Band Directors Association.

# AMERICAN SCHOOL BAND *Directors' Association*

## SAN ANTONIO PLANS TOP CONVENTION FOR 1960

August 18-21

By Arthur H. Brandenburg  
ASBDA Editor  
Elizabeth, New Jersey

Advance information emanating from the office of Everett L. Roberts of Florida, American School Band Directors' president, indicates that another excellent convention schedule is taking shape.

Outstanding clinicians of national and international fame who have accepted invitations to appear in recital symposiums are Fred Hemke, saxophonist of Milwaukee, Wisconsin, Nilo W. Hovey, Educational Director of H. & A. Selmer, Inc. of Elkhart, Indiana and Arnold Jacobs, tubaist of the Chicago Symphony.

Fred Hemke, saxophonist of Milwaukee, Wisconsin has the unique distinction of being the first and only American to win the coveted First Prize in Saxophone at the Paris National Conservatory. He has been a pupil of the celebrated saxophone virtuoso, M. Marcel Mule. Anyone who has heard recordings of this renowned French teacher will realize

that here is a man who demonstrates the highest musical art on his instrument. Fred Hemke, his pupil, brings to our country a great deal of the true saxophone tradition as taught at the Paris Conservatory.

Nilo W. Hovey, Educational Director of H. & A. Selmer, Inc. a man of 30 years' experience in directing high school, college and university bands, will present a clinic on the Clarinet Section Intonation. Mr. Hovey has served as lecturer, clinician, adjudicator and guest conductor in many parts of the United States and Canada. A large number of instrumental methods and books of instructional materials have been authored or edited by him, including two well-known texts, "The Administration of School Instrumental Music" and "The Selmer Band Manual." Nilo Hovey holds membership in the American Bandmasters Association and is affiliated with the College Band Directors Association and the Music Educators National Conference.

Another clinician who will be eagerly anticipated for his outstanding musicianship will be Arnold Jacobs, the renowned tubaist of the Chicago Symphony. A full resume of his professional and educational activities will

appear in the next issue.

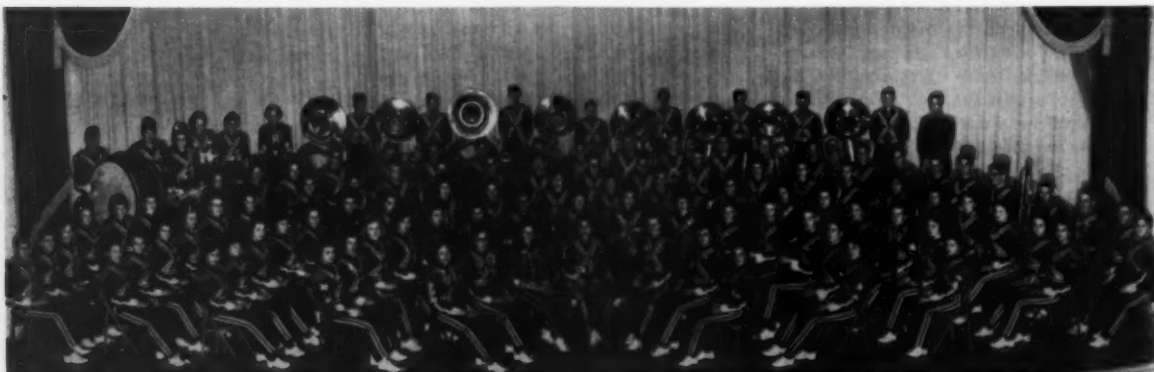
The convention committee is to be complimented on securing musicians of such high repute and also those experienced in giving professional clinics.

The prize-winning bands that have accepted invitations to play at the San Antonio Convention are: Texas City High School Band, Robert Renfro, Conductor; Harlingen, Texas High School Band, Joseph L. Frank, Conductor; Alamo Junior School Band, Thomas C. Fielder, Conductor; and Alamo Heights High School Band, Earl Pat Arsers, Conductor. Frank Elsass, who directs the Brass Ensemble of the University of Texas Band will also perform.

On Saturday evening of the conven-

### Make Your Reservations Early

All ASBDA members are urged to make their Hotel reservations early for the 1960 convention, August 18 through 21. Write to: Mr. Thomas Powell, Manager, Hilton Hotel, San Antonio, Texas. All rooms Air Conditioned. Reasonable rates. Plenty of free parking.



During the 1960 Convention of the ASBDA at San Antonio, Texas, all ASBDA members and their families will be treated to a concert by this wonderful High School Band from Texas City, Texas, which is under the direction of ASBDA member Robert L. Renfro.



Fred Hemke, saxophonist from Milwaukee, Wisconsin and winner of the Paris National Conservatory prize for saxophone will present a "top-notch" clinic.

tion proper, the famous musical organization, Lackland Air Force Band of the West with Major Samuel Kurtz directing, will give us a "top notch" concert that no one will want to miss.

The research committees are hard at work and will come up with interesting and worthwhile reports at the convention. Robert W. Dean, Chairman of the Solo and Ensemble Materials Committee, has a questionnaire in the mails now and it is necessary for each active member to cooperate on gathering the facts asked for. New members in ASBDA now have a chance to contribute to some of the valuable studies that our fine organization has been pursuing and which are helping to keep band music in the fore-front of music education.

Those firms who are represented among ASBDA's associate members will want to contact Mr. Fred Wiest of Pontiac, Michigan for exhibit space at the convention. Early registration with him will guarantee favorable locations.

Active and affiliate members of ASBDA who are planning to attend this "vacation" convention should send in reservations to the Hilton Hotel or Hilton Inn. Family plan reservations are operative and children under fourteen (14) years of age will be housed free provided they occupy the same room with parents.

The editor's attention was called to the ruling of ASBDA on maintaining membership which will be in effect at each succeeding convention. *Each active member of ASBDA is under obligation to attend one out of three conventions unless conditions beyond member's control make this impossible.* Then said member is duty-bound to communicate by letter with ASBDA's Secretary stating reason for non-attendance. The review board committee will pass on the acceptance of reason for non-attendance.

As these columns go to press, a new complete directory of ASBDA members has been placed in the mail. This will again offer active, affiliate and associate members accurate information that will assist in communications between officers and members and between members. The board of directors hopes that this new directory will be of inestimable value to all members.

The End

### The Best Advice

(Continued from page 39)

and unbiased in the judgement of this result.

It is questionable if the producing of bad or indifferent music is enjoyable for the performer or performers, but it is certain that such music is an affront to the even moderately sensitive listener. "Music is the rudest of the arts" in that the finished product



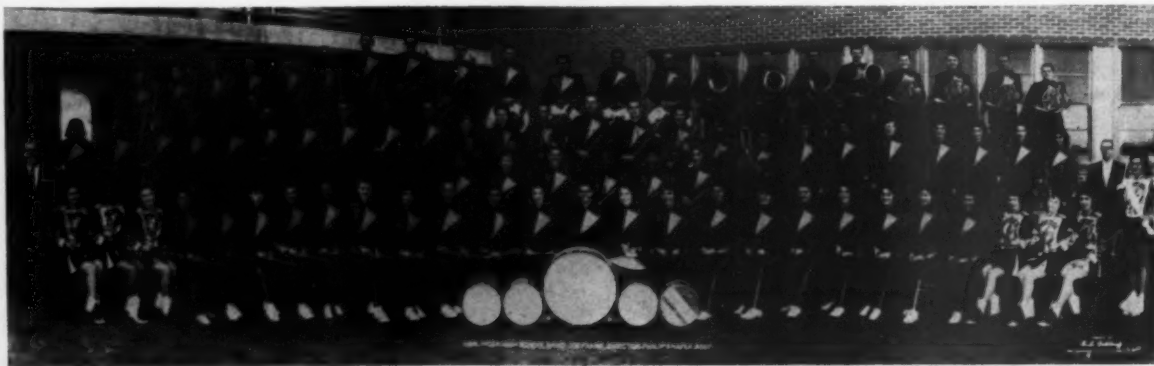
Nilo W. Hovey, popular Educational Director of H. & A. Selmer, Inc., will present an important session on "The Clarinet Section Intonation."

of painting or sculpture is silent while that of a musical performance is not.

Again! Remember! Does it sound 'good' and is the performance one to hold interest?

Finally, if this course is followed, your students will have acquired many corollary benefits which will be invaluable in many walks of life. These are reliability, initiative, self-discipline, group discipline, team work, close attention to detail and many others that will contribute to his usefulness and service to the community in which he lives as an adult.

I have tried to be guided by this credo and while many times I have been discouraged and even dismayed at how far I have missed its realization, there have been those occasions when my students and I have felt a deep glow of inner satisfaction in having at least approximated that goal.



Every active, affiliate, and associate member of the ASBDA will want to hear this great Harlingen "Cardinal" High School Band from Harlingen, Texas, which is under the very capable direction of ASBDA member Joseph L. Frank.

# N.C.B.A. National Catholic Bandmaster's Association

By Robert O'Brien, N.C.B.A., C.B.D.N.A.

President, N.C.B.A., Director of Bands, University of Notre Dame, Notre Dame, Indiana  
THE SCHOOL MUSICIAN is the Official Organ of The National Catholic Bandmasters Association.

## WHY MUSIC

Robert A. Elliott

When asked what purpose Music Education serves in the school, most people, at first thought, are apt to think of a purely functional role. The purpose of this article is not to minimize that aspect but to show that there is a further cultural and aesthetic role which Music fills in contributing toward the general education of the well-rounded individual.

In this current period of the history of our country we are engaged in a headlong flight toward the development of human calculators dedicated inherently wrong in this goal. The error lies in the typical American approach of violent reaction to an outside stimulus. The necessary subjects to attain this goal are in many cases being stressed to the detriment of the Liberal and Fine Arts. One can't help but ask what is going to happen to our civilization if we produce only scientists who have no understanding of their cultural heritage?

The logical question at this point is, where does Music fit into this question? Music can fill the cultural gap in an individual's education in several ways.

The first, and perhaps the most important, function that Music can serve today for all students, whether they learn a note of music or not, is a social one. As it is taught in our schools today, Music is chiefly a group function. The member of the musical organization, more than in many other activities, must learn to discipline himself for the good of the group as a whole. He must learn, for example, that he cannot play fortissimo whenever he so desires, but only when it enhances the artistic effect of the entire group. A band is a perfect place for a student to become accustomed to the give and take of a democratic society.

It must not be understood that the only important contribution which Music Education can make is a social one. It is merely the lowest denominator which all pupils can learn through participation, whether they learn a great deal of Music or not.

If presented properly Music can perform another important function, it can serve as a living link with the past. It can present the student with living examples of past and present civilizations. Not only can it do this but it can also do something which no other course can do in quite the same manner, it can give the student an opportunity to be an active participant in the reproduction of this link. It allows him to become far more intimate with some of the greatest minds of history than he could ever be just reading from the coldly printed page. It also allows him to do so long before he can become acquainted with other great minds of history. It is not too unusual for a junior high school band to play brief selections from the masters, but it is the rare senior in high school who is even casually acquainted with Kepler, Newton, et al.

Good training in Music can also lay the foundation for the building of a more cultivated discrimination of tastes in later years. If the student is taught what is good and what is bad

in Music, he will gain a basis of judgment that will serve him all through his life, not only in the field of Music but, considering the degree of transfer, also in other related cultural areas. The adolescent is looking for a sense of values and here he can learn some.

Musical training can also furnish the student with a lifetime avocation. Depending upon the effort which he expends and the quality of instruction he receives, the pupil can learn to perform well enough so that he can continue to entertain and amuse himself in an understandable way, with Music, for the rest of his life. This is a valuable contribution to his future adjustment within society.

These, in the main, are some of the important contributions which Music can make to education if given an opportunity. Unfortunately that opportunity does not always exist. The trouble is not so much that there is a lack of time in the curriculum or of co-operation by administrators, but those functional roles mentioned at the beginning often interfere. In many communities the chorus, orchestra, and in particular, the band are looked upon not so much as instruments of education, but service organizations dedicated to performance at all community functions and the winning of as many blue ribbons as possible.

It is not to be argued that musical organizations have no place in civic functions or contest, but in many places this is overly stressed and the obligation certainly ceases at the point where it begins to interfere with legitimate education.

If the Music Educator is to see that Music fulfills its obligations and does educate, he must try to keep outside interference to a minimum. No one can instill much sense of cultural heritage if he must practice contest numbers over and over for weeks. A system such as this, at most, will



Here we see Rev. George Wiskirchen, C.S.C., directing the MELODONS from the Notre Dame High School in Niles, Illinois.

accomplish only the first role and that, being the lowest denominator, is a poor excuse for pleading the necessity of Music Education today as it could conceivably be adequately cared for in other fields of endeavor.

The goal of education must always be kept in mind. The Music Educator must always remember that he is teaching students music as it relates to them as members of a whole educational process and not merely training them to perform. If this goal is kept in the forefront and pursued vigorously, then in the future the question, Why Music?, will become academic.

### Melodons of Notre Dame High School Guests at Jazz Festival

The Melodons, under the direction of Rev. George Wiskirchen, CSC, were guests at the University of Notre Dame's annual Jazz Festival. They were warmly received and rightly so for they are rapidly gaining the reputation of being one of the outstanding high school jazz units in the country.

Professionals like Don Jacoby, Charles Suber, and John Paynter are exuberant in their praises of this group.

### Reminder!

Summer Band camp dates are August 7-12.

Convention dates are August 5-6.

Location — University of Notre Dame.

The End

### Philip Farkas To Join Indiana University Staff

Philip Farkas, principal hornist of the Chicago Symphony Orchestra for seventeen years, has been appointed a full Professor of Music at the School of Music of Indiana University, Bloomington, Indiana. His appointment becomes effective with the beginning of the fall semester, 1960 and his major activities will be the instruction of French horn students and performance with the faculty woodwind quintet.

During the summer of 1960 Mr. Farkas will be associated with the Aspen, Colorado Music Festival and Music School, where he will serve as solo hornist with the orchestra and horn teacher in the Music School.

When his services with the Chicago Symphony terminate next May, Mr. Farkas will have completed twenty  
(Turn to page 68)



# PHI BETA MU

NATIONAL SCHOOL BANDMASTERS' FRATERNITY

THE SCHOOL MUSICIAN is the Official Organ of Phi Beta Mu.

Jack H. Mahan  
National Executive Secretary  
2019 Bradford Drive  
Arlington, Texas

Lt. Harold Fultz, an Honorary member of our Fraternity, whose untimely death was among those who died in the service of our country while on tour in South America, will live in the minds of us who were closely associated with him. It was our good fortune to have been closely associated with Lt. Fultz on several musical occasions and we shall always remember him as one who exemplified the high ideals for which our Fraternity was established and maintains. His gentlemanly and friendly characteristics enhanced his outstanding contribution to bands and band music.

The month of March has been one of outstanding advancement for our Fraternity. On March 5 in Russellville, Arkansas, your Executive Secretary installed the Omicron Chapter. The Charter Members who were present were Ralph Atkinson, Board Member; Jon J. Barbarotto; Loren Bartlett; Dr. Ashley Coffman; Wendell O. Evanson; John D. Henley, III; Thomas Kinser, Jr., Board Member; Nick Rohulich, Chapter Secretary; W. N. Shaver, III; J. Phil Vance; R. B. Watson, Chapter President; Wayne Wilson; and Gene Witherspoon, chapter Vice-President. It was agreed that six other persons would be initiated as charter members within 30 days, in that weather conditions made travel almost impossible in some areas of the state.

On March 12, your Executive Secretary again was privileged to establish a new chapter. The Pi Chapter of our Fraternity was established in Madison, Wisconsin. The list of members has not reached the National Office in time for meeting the deadline for this column.

The establishment of one other chapter is expected within the month of March. The report of this prospective new chapter will not reach the National Office in time for this column. A full report of the Wisconsin

Chapter and the prospective above mentioned chapter will be made in our next official column communique.

Send all correspondence to Jack H. Mahan, Executive Secretary, 2019 Bradford Drive, Arlington, Texas.

## Comments From OUR READERS

Please accept my sincere thanks for the very wonderful cooperation which you and The SCHOOL MUSICIAN magazine have accorded ASBDA during the year, 1959, and especially for the very capable manner in which you personally covered our recent convention in Rochester, Minnesota.

"I am sure that all the ASBDA members are fully appreciative of your wonderful cooperation and the very fine job that you are doing in our behalf.

"May I summarize by saying that you are a wonderful guy, and I, personally, am grateful to you."

Cordially yours,  
Emil Puffenberger  
President ASBDA  
Canal Fulton, Ohio

"We wish to thank you for the very fine spread and accompanying article on the Robin Hood Band which appeared in your December 1959 issue of The SCHOOL MUSICIAN. We were extremely pleased and anticipate an enthusiastic reaction from your readers."

Sincerely,  
William D. Gaver  
Associate—Dir. and Mgr.  
Sherman Oaks, California

"I'd feel lost without The SCHOOL MUSICIAN."

Sr. M. Vincentia  
Ursuline Academy  
Louisville, Ky.



## "CONVENTION REPORT"

By FRANK W. HILL, A.S.T.A.  
Iowa State Teachers College  
Cedar Falls, Iowa

Last March 18-22 ASTA held its national convention in conjunction with the National Convention of the Music Educators National Conference in Atlantic City.

Five string sessions were attended by from 300 to 500 delegates and the offerings were varied and involved top authorities and the finest music attractions.

The first session featured Samuel Spurbeck, violist; Harry Lantz, cellist; and Allen E. Warner on the string bass in "Suite for Strings" by Robert Dix Lincoln. Following this was a discussion on "How to Improve the Playing of the Viola, Cello, and Bass sections of the School Orchestra."

Saturday's sessions were devoted to a report on "The Phenomenal Young Violinists of Japan" by Dr. John Kendall of Muskingum College, New Concord, Ohio, and a reception for string teachers and friends. At this latter, Louis Persinger, master teacher and artist, was presented with a citation from the American String Teachers Association for his many years of valuable contribution to America's string world. After the awarding of the citation by Gerald Doty, President of ASTA, Mr. Persinger gave an informal talk based on his reminiscences and associations with artists of the past and present.

On Sunday string teachers witnessed a demonstration of violin craftsmanship by Rembert Wurlitzer, and a lecture on "Pitch-Touch Development and Guided Reading for the Beginner" by Howard Lee Koch from the Bay Shore (New York) Public Schools.

The final session on Monday featured the high school orchestra of Princeton, directed by Louis R. Richards, and a lecture-demonstration of rehearsal technics by Marvin Rabin of Boston University.

Added to the above sessions were numerous musical attractions on the

MENC program of special interest to orchestra and string specialists.

The National Officers of ASTA held many and lengthy meetings to evaluate the past and chart the future of the organization.

The annual business meeting on Saturday, designed to legislate necessary actions and gain collective decisions on topics important to string organization administration was attended by a good representation. Paul Rolland, completing his tenth year as National Editor, resigned to spend the next year in Europe. Mildred Cobbledick of California was elected to succeed Harry King as Secretary, and Gerald Doty, President was elected for a second term.

Your ASTA officers feel that this 1960 convention set a new record both in attendance and in session offerings. Random reports from those attending substantiate this opinion. The prosaic matters of how to meet the challenge of growth in office, publication, and administration were, we hope, solved sufficiently to enable the State Units to maintain their strength and accomplish their aims with more efficiency and expediency. In other words, your navigators hope for clear sailing and not too rough waters during the coming year. Any constructive suggestions are always welcomed by the National Office. We need your help!

The End

## Organ Talk

By Monty and Fran

Monty Irving and Frances Wood are two outstanding professional organists. They are versatile at both the pipe and electronic type organs. They are equally versed in classical, secular, and popular music. Readers of their column, or music publishers may write direct to these two artists by addressing their letters or material for review to: Monty Irving, 717 Oneida St., Joliet, Illinois . . . The Editor.

Just for contrast may we comment right here at the beginning that, while this will be read in May, this column is being written while we're trying to thaw out from under that snow back in March that broke so many records. So, in case there's a young heat-wave going on while you're reading this, or a belated blizzard, nobody mentions it — that's the reason: it's still March as we type away.

Of the music we have received during the month "read on":

\*HIT PARADE EXTRAS from Edwin H. Morris & Co. publishers. This

set of standards is arranged for the Wurlitzer "2-in-1" organ and the Wurlitzer Chord organ. \$2.00.

From Shapiro, Bernstein & Co. Inc. — 6 publications:

\*Solo-time Collection No. 1 — for Lowrey organs. Popular standards with words arranged by Mark Laub. \$1.50.

\*Solo-time Collection No. 2 — for Lowrey organs. Another group of standards with words arranged by Mark Laub. \$1.50.

\*Song Headliners for Hammond Organ. This group of standards goes back to Beautiful Ohio and is arranged by Mr. Laub. \$1.50.

\*The Gem Collection of Famous Favorites No. 3 for the Hammond Chord Organ arranged by M. Hanert. \$1.50.

\*Down Melody Lane — a group of good old timers arranged by Adele Scott for the Magnus Chord Organ. \$1.50.

\*Let Me Call You Sweetheart — the oldie, two arrangements: one for Hammond Chord organ and the other for Baldwin, Conn, Hammond & Lowrey. 60¢ each.

From G. Schirmer in New York comes a copy of a lovely piece of music for the classical lover: G. B. Pergolesi's.

\*Sonata Per Organo — a flutey bit of organ dexterity. 75¢.

\*34 More Hit Parade Extras — for Lowrey organs, arranged and published by Vogue Music Corp. by Mark Laub. A good collection (but aren't they all?). \$2.50.

\*J. S. Bach — Suite for Organ — from the Little Note Book for Anna Magdalena Bach, and arranged by E. Power Biggs. A group of "shorties" ranging from a half-page to two pages each. Published by Mercury Music Corp. \$2.00.

\*Rockin' The Spinnet — 7 Tunes in The Modern Manner by Mark Laub — with Multistratation Chart. Cute arrangements. \$1.25 — Theodore Presser is the publisher.

Well, there's a lot of varied music in the above.

I know that it's getting close to vacation time and all the kids are more or less concerned about "finals" so here's hoping organ practice has progressed to the point that it can be looked at with at least a slight sight of relief and relaxation. And I still say there's enough music on the market, all arranged for organ, that all but plays itself — but translating notes of music to sounds of music is, as yet, up to the individual.

The other day one of my students asked about summer recess for lessons. I was more than pleased that she

(Turn to page 61)

## ACCORDION BRIEFS

A section devoted exclusively to  
the Accordion Teachers' Guild, Inc.

By LARI HOLZHAUER

Executive Secretary

Accordion Teachers' Guild, Inc.

R4, Box 306, Traverse City, Michigan

This writer was much pleased to have received a letter from Mr. Al Wright, Director of Bands, Purdue University, who is also president of the National Interscholastic Music Activities Commission (NIMAC). To quote from his letter . . .

"I read with interest your article 'The MENC Discusses the Accordion,' in the March issue of THE SCHOOL MUSICIAN Magazine. I thought you would be interested in knowing that the National Interscholastic Music Activities Commission, an auxiliary of the Music Educators National Conference, at the meeting held at Interlochen last summer discussed the inclusion of the accordion as a recommended event for the district state solo contests. The national executive board of NIMAC recommended that in the new lists for solo and ensemble events to be published shortly that the accordion be listed as an event and that music lists be prepared for this instrument. We will make every effort to be sure that the music listed in our official music list for the accordion is of high quality, both musically and technically. Sincerely, Al G. Wright, President NIMAC." Unquote. Needless to say the Accordion Teachers' Guild was happy to receive this information.

The ATG Music Commissioning Chairman reports "The Alan Hovanness Suite" is now in print and available from the C. F. Peters Corporation. The Tuthill "Aria for Accordion" is available from the Alfred Music Company. The Alan Hovanness Concerto is now finished and will be available soon.

The President of the ATG received an interesting letter from Dean Albert Lukken, of Tulsa University, who assisted in the adjudication for the ATG contests last May, which was followed by an excellent concert. To quote from his letter:

"For a long time it has been my opinion that the accordion should be more widely used for our educational and art programs. Europeans have long since adopted this instrument in the field of concerts and entertainments. Somehow we Americans have

been slow to recognize its real merits. Perhaps one of the reasons for our slowness in recognizing the accordion in the past has been the lack of original music specifically for it. From the quality of literature played at your concert it is evident this objection is rapidly being overcome.

It is my belief that the accordion has a place in our school class room. The children, as well as adults, like the instrument and in my judgement it would be a valuable adjunct to our music education program. To successfully integrate the accordion into the school system will not be easy. It may require accompaniments specially written for the song literature now being used. Accordion bands could rather easily be created, as the players and proper music are already available.

Colleges will be quick to set up courses of study for teachers in both the vocal and instrumental field as soon as the success can be demonstrated in our elementary and secondary schools.

Our state Boards of Education will have to be convinced of the exciting possibilities on the accordion and, also, music publishers and arrangers must contribute their part.

Referring to your Tulsa program of last May, I was both pleased and surprised at the musical results obtained by your accordion symphony. The variety, beauty and colorful effects were really thrilling. Cordially yours, Albert Lukken, Dean Tulsa University." Unquote.

We have learned the Music Publishers Holding Corporation, 619 West 54th St., New York 19, purchased the rights to the late Herbert Clark's compositions for band and eight of these numbers are now available with accordion parts. We will soon publish the names of these numbers in this column. We hope school band directors will be interested in securing these numbers and include one or more accordions in their bands.

The ATG plans a number of activities for their annual gettogether which is held in conjunction with the convention of the National Association of Music Merchants. Between the dates of July 7th and 13th, a fine workshop will be held, a n n u a l membership meetings, an Open House, and the annual playoff for selection of a contestant to participate in the Coupe Mondiale (World Championship Contest) of the International Confederation of Accordionists (CIA) which will be held in Vienna, Austria, in mid October.

The American Accordionists' Association will hold their playoffs for the

contestant for the CIA in Chicago on July 9th. Their national contests will be held July 10th and will be followed by a fine concert which will include the top accordion artists.

The festival of the Florida Accordion Teachers' Association, held in Tampa, was a most successful event. Guest artist Myron Floren, of the Lawrence Welk TV show, received a big reception when he stepped from the plane on his arrival in Tampa. TV shots were taken, he was escorted to the Municipal Auditorium in a police captains car and a motorcade. On his arrival there he was greeted by hundreds of students and others and serenaded by accordion bands.

The Oklahoma annual Accordion Festival held in Oklahoma City in late April was the usual successful event with many schools participating. The State playoff for selection of a contestant to participate in the AAA Olympics to be held in Chicago in July was held at the same time. Charles Magnante, accordion artist from New York, was adjudicator and guest artist. The events were followed with a fine workshop for teachers, given by Mr. Magnante.

The writer of this column has returned to her home in Traverse City, Michigan following a winters sojourn in Florida.

The End

## Scherl and Roth Have New

Catalogs Available — Free



Heinrich Roth, President of Scherl and Roth announces the availability of two new catalogs. Catalog "A" shown on the left above features the full line of Reynolds brass and woodwind instruments. The Catalog No. 60 at the right illustrates the complete line of stringed instruments which are imported from the Roth shops in Germany, plus many string accessories.

Copies of these two beautiful catalogs may be obtained by writing to Scherl and Roth, Inc., 1729 Superior Avenue, Cleveland 14, Ohio. Ask for catalogs by No. 60 and/or "A".

# Interesting Industry Items

## New Model Rotary Valve Basses Introduced



BBb Rotary Valve Bass

Under the aegis of the York Band Instrument Company of Grand Rapids, Michigan, two entirely new model Basses have been created by Bohm and Meinel of Germany. They are supplied in two different models, Eb and BBb. The valves are made by Meinschmidt, who has for generations been a great artisan in the field of Rotary valves.

The Rotary Valve Basses are becoming very popular with the Orchestras in senior schools in the United States. They not only permit fast and accurate passage, but their design and layout results in easier and more facile action.

The instruments are finished by York and everyone who has seen or played the Basses have expressed admiration. Deliveries are now two to three months from date of order.

Specifications are as follows: Eb Rotary Valve Bass: Bore .690, Weight 14 1/4 lbs., Bell Diameter 20 1/2 inches, Overall Height 44 1/2 inches.

BBb Rotary Valve Bass: Bore .750, Weight 25 1/2 lbs., Bell Diameter 22 inches, Overall Height 47 inches.

## Ostwald Introduces New Self Adjusting Sweatband

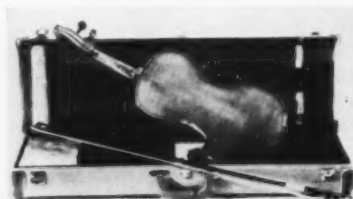
"Uniforms by Ostwald" has introduced a new innovation in self size adjusting band hats and shakos. A patented self adjusting sweatband makes it possible for students with

four different hat sizes to wear the same head piece. It is perforated, non-allergic, and has a front cushion. The adjustment feature is unnoticeable, being covered by the visor. No mechanical aids are necessary.

For further information on this new invention, write direct to "Uniforms by Ostwald, Ostwald Building, Staten Island 1, New York. It would be nice if you mentioned this magazine when writing.

## Modern Square Cases Now Available From Roth

Latest styling and increased durability mark the square cases which have been added to the Roth line of violin outfits. These two-tone cases are truly modern in design with all-brass trimmings, two-tone fine plush lining, and two ribboned pockets for bows. The square cases are made of three-ply veneer to conform to music Educators National Conference specifications and have a handsome two-tone vinyl covering that will make them a delight to all who own them. They can be secured in two models:



#42 a combination of two shades of brown and #43 a two-toned sand-wood case. Students will carry these handsome square cases with pleasure and pride in their "modern look."

Further information is available from Scherl & Roth, Inc., 1729 Superior Avenue, Cleveland 14, Ohio.

## "Excelsior Guide To Stage Presence" — Free Guide

Stage presence, though a minor point in adjudication of soloists, sometimes can become major. Many directors do not take time to school their students in this important technique.

The Excelsior Company, 333 Sixth (Turn to page 65)

## Leblanc Oils Feature New "Squeeze" Bottle



The G. Leblanc Corporation, Kenosha, Wisconsin, has recently introduced a new unbreakable Polyethylene lined plastic bottle for Leblanc "Valve-Kwik" valve oil and Leblanc "Slid-Slik" slide oil. This latest addition to the Leblanc accessory packaging program came about only after 4 years experimentation in new types of plastics. Up to this time, packaging oils in plastic was impractical due to the fact that most plastics produced a chemical change in the oils, with the bottles themselves becoming soft and susceptible to leakage.

The neck of the bottle is also of special design, possessing a self-contained nozzle that allows the oil to be dispensed a drop at a time. Light and durable, it also comes equipped with an unbreakable cap that completely seals the unit.

Leblanc "Valve-Kwik" valve oil and "Slid-Slik" slide oil contain special additives that prevent the oil from becoming rancid and guards against both rust and corrosion. These special additives permit the highly refined oils to retain their light, protective coating without becoming gummy or dry. All Leblanc oils are designed to provide the smoothest possible action while protecting and lengthening the life of the instrument.

Both the valve and slide oil in the large 1 1/4 oz. plastic container are priced at \$.50, retail and are available at all music stores.

## Traficante Introduces New Palmer-Hughes Accordions

Edward Traficante, President of the Titano Accordion Company of Minneapolis and New York is proud to announce the introduction in their line of two new Palmer-Hughes (Turn to page 63)

## **\$25.00 CASH OFFERED BY THE SCHOOL MUSICIAN TO NAME NEW CRITIC COLUMN TO APPEAR MONTHLY**

### **Column To Start September**

THE SCHOOL MUSICIAN Magazine will offer \$25.00 for the best name submitted for a new exciting column to be introduced in the September issue. A director, student, teacher, or parent may enter as many names as he wishes. One name will be selected on July 15, 1960. The winner will be notified by mail.

This new column will be written by Mr. Charles Holt, Vice President of a steel fabrication firm. Because of his work, he travels extensively. He is an excellent musician and has guest conducted on several occasions. One of his hobbies is to attend school music concerts and contests when he travels. During the past year he has heard over twenty band, orchestra, and choral concerts in schools and colleges throughout the United States and Canada.

Mr. Holt will report, as a critic, on

what he sees and hears at concerts, football games, parades, operettas, and the like. He will constructively criticize the director, the school, and the musical organization. He has been instructed to show no partiality. In his column, he will not name an individual or school, but will identify it by general location. No one will know when Mr. Holt is visiting a musical performance. He will appear unannounced, and will at no time identify himself.

As the columns are published, directors, students, and parents may wish to write Mr. Holt about their reactions to certain performances. He shall be happy to receive your comments, and may discuss them in a future column.

Please address all correspondence in regard to naming the new column to:

THE SCHOOL MUSICIAN, 4 East Clinton Street, Joliet, Illinois.

### **An Open Letter Invitation To Hear Dr. Fennell Clinic**

"We have some good news here at Edina, Minnesota which we would like to ask you to share with your readers of SCHOOL MUSICIAN and other professional people who are interested.

"On May 7, 1960 Dr. Frederick Fennell, Conductor at the Eastman School of Music, will conduct an All-day Band Clinic and appear as Guest Conductor with the Edina-Morningside High School Concert Band at the evening concert.

"We feel it is a real honor to have Dr. Fennell as our Guest Conductor at our Spring Concert, and we would like to extend an invitation to all musicians and friends in the area to be our guests and observe Dr. Fennell as he works with the Edina-Morningside band members.

Clinic hours: 8:30 a.m. 'till 12:00; 2:00 'till 5:00 p.m.

Concert: 8:00 p.m. Admission: 75¢ and 35¢.

"Little needs to be said about Dr. Fennell to your regular readers. He has blazed a trail of glory with his Eastman Wind Ensemble and their superlative Mercury recordings, regarded by many as the finest band recordings ever made.

"Any assistance which you can give

in spreading this information will, I am sure, benefit all who can attend.

Sincerely yours,  
Butler R. Eitel  
Supervisor of  
Instrumental Music

### **Artley Scholarships Now Being Accepted**

Artley, Inc. of Elkhart, Indiana announces that applications are now being accepted for two Artley Scholarships in Flute.

The first scholarship is with Frances Blaisdell Williams at the High School Division, National Music Camp, Interlochen, Michigan from June 26 to August 22, 1960. The winning applicant will receive \$327.00 to apply toward tuition and fees. The winner must furnish the sum of \$263.00 which is the remainder of the full tuition fee of \$590.00. Candidates for this award must be of High School level.

The second scholarship is with James Pellerite at the Chautauqua Summer School of Music, Chautauqua, New York from July 13, to August 24, 1960. The winning applicant will receive an award equal to GATE FEE for tuition in flute, ensemble and orchestra, plus board and room at a scholarship house for a period of six weeks.

(Turn to page 63)

### **Indiana University Grants Academic Course Credit to Dance Band Workshop**

Dr. Wilfred Bain, Dean of the School of Music at Indiana University, has notified Ken Morris, President of the National Dance Band Camp, that a one hour course credit would be granted to any band director satisfactorily completing the Camp's one week workshop for school band directors this summer.

In making the announcement, Dr. Bain congratulated the Camp's management on being the first such venture to be so honored in the United States. The plan is to schedule the University's own workshop for the marching band, which will be under the direction of Dr. Ronald Gregory, director of the Dept. of Bands at Indiana University, to begin on August 7 for one week for which the band director would also receive one credit hour. The dance band workshop would then immediately follow on August 14 for one week. The band director by enrolling in both workshops would receive two credit hours.

The National Dance Band Camp was organized in 1959 on the campus of Indiana University by Mr. Morris with the cooperation of the world famous modern musician, Stan Kenton.

During its one week session last summer, 157 students from 26 states and Canada attended classes and rehearsals supervised by a faculty consisting of Dr. Eugene Hall (Michigan State Univ.) director; Matt Betton (Manhattan, Kansas) asst. director; Ray Santisi (Berklee School of Music, Boston) piano; Don Jacoby, brass; John LaPorta, reeds; Bud Doty, reeds; Tommy Shepard, brass; Laurindo Almeida, guitar; Shelly Manne, drums; Russ Garcia, arranging; and Dalton Smith (Miss. Southern College) brass. The first year's camp did not include a band director's workshop, but was organized this year due to the many requests made for it.

The student clinic sessions for 1960 will begin August 7 with a choice of one or two weeks being offered. Arrangements are being made for 300 students and 20 faculty members in a specially organized section of the University campus.

Full details are available from the National Dance Band Camp, Box 221, South Bend, Indiana.

# Teen-agers Section

*Julie Long Teen-Age Editor*

## Joliet Catholic Musician Considered Versatile

By Dan Tira  
Teen-age Reporter  
Joliet Catholic High School  
Joliet, Illinois

Asked what he intends to do in the future, Jack replied: "It's hard to say. Right now it's a toss-up between music, journalism, or radio announcing."

Versatile is the word that best describes the president of Joliet Catholic High School band, Jack Williamson.



Jack Williamson

Now a senior, he has added many other occupations to his music during high school.

During his freshman and sophomore year he played baseball for the school team. As a sophomore he entered speech and dramatics by taking part in the American Legion Speech Contest and also in the play, "The Bishop's Candlesticks."

His junior year found him attracted to journalism and became a sports writer for "The Spectator," a weekly newspaper in Joliet. He also applied

his ability to the sports staff of the school paper, "The Victory Light."

With these accomplishments he entered radio where he became a weekly announcer-writer for the Joliet station's "Teen News" program.

Senior year sees him as sports editor of the school paper and of the school yearbook, "The Hilltopper." He is again continuing his work in radio and for the city weekly.

Besides having these extra-curricular activities throughout his shortly-ending high school career, he is nevertheless a member of the National Honor Society.

But music is Jack's first interest and it is apparent because he has won superior ratings in the state and diocesan band contests each year he has entered. He is now the leader of the school's dance band, "The Swingin' Hillmen," which he helped organize.

The most recent accomplishment Jack has achieved was winning a music scholarship to Loras College in Dubuque, Iowa.

## Crete-Monee Presents Its Band and Choral Concert

By Joan Siwicki  
Teen-Age Reporter  
Crete-Monee High School  
Crete, Illinois

On the eve of February 17, 1960, the audience assembled into Crete-Monee's High School Gym to be entertained by the First Annual Band-Choral Concert. This being our first combined concert, we were determined to put on a first class showing of top-notch entertainment.

Student director, Joe Basile, began the first portion of the program by directing the band in the rousing march, "Oklahoma". Student director, Delmar Vollrath, also led the band in an equally fine march, "March Thunder-west". Then, as a tribute to the coming spring season, the band presented "Spring Madrigal". "Hymn of Freedom", from Brahms' 1st Symphony, provided another few minutes of enjoyable entertainment. The audience was delighted with one of our closing numbers, selections from "Music Man".

The second portion of the program was presented by the Mixed Chorus. The Chorus started the program with two spirituals, "Old Ark's A-Movin'" and "Ride the Chariot." The remaining portion of the program consisted of the combined Choral-Band music in such numbers as: "To Music" by Harold Walters, "Flag of the Free", a song which tells of the spirit in which our country was settled; and in honor of Lincoln's birthday, "This Day We Honor". The highlight of the Choral portion of the program was when Denise Josten combined her musical talents with those of the Band and Chorus to sing the solo voice in "The Bells of St. Mary's". All in all, the concert was a huge success.



Our Editor and Publisher, Forrest L. McAllister really gets around. Here we see him (white coat) shaking hands with Lynn Huffman, director of the Bensenville, Illinois High School Band, after he had conducted the band in a thrilling rendition of THE SCHOOL MUSICIAN March, on March 13th, in which a 100 voice choir and an antiphonal brass choir were used.

—25th Season—

### FOSTER MUSIC CAMP

Eastern Ky. State College  
Richmond, Kentucky

For High School Students  
4 WEEKS

\$100.00 ALL EXPENSES

BAND AND ORCHESTRA

June 19 — July 16, 1960

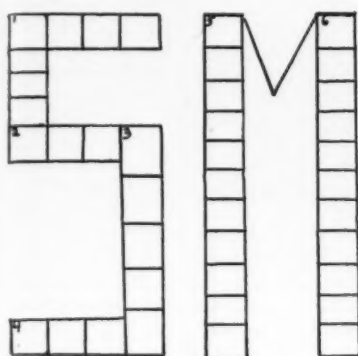
Private Lessons \$1.00 to \$1.50

Write:

James E. Van Peursem, Dir.

## The School Musician Crossword Puzzle

No. 8



### Across

1. Alone
2. Comfort
4. Close

### Down

1. Assist
3. Come into
5. Treachery (two words)
6. Taught

The answers to this puzzle will be found on the Classified Advertising page at the end of this magazine.

## George Barton Saxophone Quartet Featured At MMEA

The Minnesota Music Educators Association held another highly successful annual convention at the Calhoun Beach Hotel in Minneapolis February 19-20, featuring such well-known guest conductors and clinicians as Dr. H. D. Harmon, Lt. Col. Wm. F. Santelmann, Roger Barrett, Gerald Niemeyer and Dr. Neal Glenn. The University of Minnesota Concert Band, Conducted by Dr. Gale Sperry, Presented the grand concert. The St. Cloud State College Band under the direction of Mr. Barrett had outstanding performance during the special Band Demonstration Clinic. Mr. Herbert Streitz officiated as chairman of this interesting session.

The final Banquet featured the George Barton Saxophone Quartet, presented under the courtesy of the G. Leblanc Corporation, Kenosha, Wisconsin. Mr. Barton is owner of the George Barton Music Company in Minneapolis and has headed his own

saxophone quartet for over 25 years, patterned after the original Tom Brown saxophone quartet of the twen-



Famous George Barton Saxophone Quartet and Minnesota MEA officers.

ties. Pictured above are the Barton Saxophone Quartet (Barton is on extreme right), with the ranking officers of the Minnesota Music Educators Association: (Standing, left to right) John Resar, Noblet baritone saxophone; Robert L. Williams, Noblet tenor saxophone; Kenneth Nash, Noblet alto saxophone; George Barton Vito alto saxophone; (seated, left to right) Curtis Hanson, MMEA President and Earl W. Bohm, MMEA past-President and Program Chairman.

show was a review of Jazz from 1918 to the present time. Title of the show was JAZZ U.S.A.

The student dance band has been in existence for three years and rehearse before school. This organization plays for many functions outside of the school such as school dances, proms of other county schools and so forth. School activities are assembly programs, class plays, choral shows, choral reviews, and many other activities.

Auditions for membership are held at the beginning of each school year and each member must first be a member of the symphonic band before he or she may audition. Standard instrumentation is held at all times. This instrumentation is 5 trumpets, 4 trombones, 1 baritone saxophone, 3 alto saxophones, 3 tenor saxophones, and 4 rhythm. Two vocalists are with the band and two narrators.

The primary function of the organization is of educational value in the teaching of good popular music. Individual expression is encouraged and many of the students are encouraged to write for dance band. Conductor of this talented band is Harold L. Hillyer.

## University City, Missouri

### University City Senior High School Dance Band

The University City Senior High School Dance Band presented two programs of "Jazz U.S.A." The first program was for the student body of University City on January 12th. This program was presented in front of 1600 high school students.

The evening program was presented on January 13th in front of an audience of one thousand people. The

### Cover Photo

The Bb BASS CLARINET . . . is a very important member of the clarinet family. Most school bands, including elementary and Jr. high use at least one of these instruments. Modern band arrangements call for extensive use of the instrument.

The young student playing the Bb Bass Clarinet on this month's cover is Kenneth Kaveney, a member of the famous Joliet Grade School Band which is under the general direction of Mr. Charles S. Peters, Supervisor of Instrumental Music, Joliet Public Schools Joliet, Illinois.

The cover photo is copyrighted by RICARDO STUDIOS, Joliet, Illinois.



Here is the Dance Band Personnel of University City Senior High School, University City, Mo. Shown above are: Trumpets: Earl Newman, Charles Landsbaum, Jim Flowers, Carol Grayson, Ronnie Messinger . . . . . Trombones: Michael Kraus, Maury Weinrobe, Daniel Weinbach, Tom Lynch . . . . . Saxes: Ian Grand, Michael Kressler, Milton Goldfarb, Steve Zlutnick, Kenneth DeWoskin, Bill Harrell, Arnold Tepper . . . . . Rhythm: Ben Glovinsky, Norman Oppliger, Walter Lamberg, Bob Ashford . . . . . Vocalists: Rita Elfanbaum, Sandy Schwartz . . . . . Narrators: Jackie Glaze, Bob Gollub . . . . . Director: Mr. Harold L. Hillyer.



P. O. Box 347, Park Ridge, Ill.

A National Nonprofit Educational Society

THE SCHOOL MUSICIAN is the Official Organ of The Modern Music Masters Society.

### Half A Thousand

Although more than 500 Chapters have now been chartered, the school with the distinction of having the Chapter number of 500 is Memphis Technical High School (Tenn.). However, the Faculty Sponsor, R. O. Pittman, is no stranger to Tri-M, for he organized and sponsored Chapter 222 at Walnut Ridge High School (Arkansas) for four years. Chapter 500 is the seventh Chapter chartered in Memphis.

### Modern Music Masters Was Created To:

- M**aintain high standards in music education.
- O**rganize a Modern Music Masters Chapter in every school.
- D**evelop better musicianship on the part of students.
- E**ncourage students to continue musical activities after graduation.
- R**eward outstanding students in the music department.
- N**urture an interest in musical expression.
- M**otivate the average student to do better work.
- U**nite music departments throughout the country in a common purpose.
- S**erve the school and community through better music programs.
- I**nculcate higher aims and ideals for music students.
- C**ontinually strive for better bands, orchestras and choruses.
- M**ake music more vital in the lives of young people.
- A**dd prestige to the music department.
- S**trive for better rapport between students and teachers.
- T**rain students for future civic duties.
- E**ncourage more solo and ensemble performance.
- R**ecognize musical ability and interest.
- S**atisfy a need for a national organization to acknowledge and continually encourage musical achievement at the Junior and Senior High School level.

### A Sponsor Speaks

Lester Munneke, Sponsor of Chapter 308 at Monmouth High School (Illinois), has, at various times, expressed the following evaluation of Tri-M, from the music educator's viewpoint: "... We feel that Modern Music Masters fills a need here for an organization for the students who are far ahead of the average band and orchestra player, and we are enjoying this association ... We use the Modern Music Masters' Key as the highest honor for a music student in our school. Students earn the Keys through a merit point system, and awards are made during the three principal concerts of the band and orchestra each year ... this award is looked up to as the highest honor in our school, and the recipients are indeed very proud to wear their TRI-M Keys even long after they have graduated from our high school." The merit point system which Mr. Munneke mentions is an excellent one which offers to every music student in the school an opportunity to strive for membership in Tri-M. Chapter 308 operates on an honorary basis only, with no additional Chapter activities.

### Top-Notchers

Chosen as one of the Top-Notchers

for May is Tedi Topp of Chapter 288 at Sweet Home Union High School (Oregon), of whom the Chapter President writes: "We think that Tedi is well qualified for this honorable position. She is a very talented person, musically and scholastically. Tedi has studied the piano for eleven years and has been teaching it for the past three years. During her freshman year she was accompanist for the Freshman Chorus, and during the last three years she has accompanied the Advanced Chorus. Besides being a soloist herself, Tedi accompanies ensembles and other soloists. She is also a soloist and accompanist for our school's exchange assemblies. Included in Tedi's program of extracurricular activities is her club work in the school. She has been a member of Tri-M for two years and is at present Secretary, a member of the National Honor Society for two years, a previous member of the Girls' Athletic Association, and ex-treasurer of Pep Club. Tedi has received straight A's during high school, plus several awards." Congratulations, Tedi!

Another Top-Notcher for May is Gene Henderson, President of Chapter 419 at Thomas Jefferson Junior High School in Miami (Florida). Gene plays the piano and sings. His vocal activities have included male quartet, choral ensemble and male ensemble. Now a 9th grader, Gene was admitted to the concert chorus while still in the 7th grade, because of his outstanding ability. This year Gene was the producer of the all-school Talent Show sponsored and organized by his Chapter. Despite all this activity, Gene has been able to keep his name regularly on the Dean's Honor Roll and to participate in his church choir. Congratulations, Gene!



Members of Chapter 119 at Our Lady of the Lake High School in San Antonio (Texas) photographed on the occasion of an Initiation Ceremony.

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(as) photo-

May, 1960



Sisters in Tri-M (and in fact) are Virginia and Carol Milton, pictured as they appear as Drum Majors for their respective schools. Both sisters are flutists of merit for both have attended the Illinois All-State Music Activity. Carol is a member of Chapter 169 at Webster Junior High School (Benton, Ill.) and Virginia is a past President of that Chapter.

The third Top-Notcher for May is Dee Ann Gharring, Historian of Chapter 143 at Nelson High School (Nebraska). Dee Ann's musical activity during high school has included the Freshman Sextet, a trio, the Novette (girls' triple trio), Girls' Glee Club, choirs and mixed choruses, and the band, in which she plays first chair, first clarinet, and of which she is Student Director. In state contests Dee Ann has participated with vocal solos. She has also been active in Pep Club, Y-Teens (of which she is secretary this year), Junior and Senior Class Plays; and she is photographer this year for the school Annual, and belongs to the National Honor Society. Outside of school Dee Ann is active in Job's Daughters and her church choir. Congratulations, Dee Ann!



Dee Ann Gharring

### Chapter News Parade

Linda Johnston, Secretary of Chapter 156 at Glen Burnie High School (Maryland) reports: "Chapter 156 . . . sponsored and produced a Variety Show. For the second time, the Chapter decided that this would be the best means of raising money to be given in scholarship to some deserving student at graduation . . . From a surprisingly large number of pupils, twenty acts were selected by a committee of Tri-M members and the Sponsor, Miss Lois Rogers . . . Chapter 156 drew a record crowd from which \$325 was taken in as profit. Hard work and efficiency resulted in a successful Variety

Show for the Glen Burnie High School Tri-M members."

A foreign exchange student, Bernd Kiessling of Mannheim, Germany, was initiated into Chapter 204 at Statesville Senior High School (North Carolina). Bernd played a flute solo for his Initiation.

Chapter 88 of Rockridge Community High School (Taylor Ridge, Ill.) reports that it sponsored a trip to Chicago to see "Music Man," and one to a Spring Music Festival on March 27th. It will send two music students to Western Illinois Summer Music Camp.

Chapter 266 at Washington Junior High School (W. Chicago) reports that the first prize in the chocolate sales contest was a scholarship to Illinois Summer Youth Music Camp, won by Jeanne Reynolds who sold 304 candy bars. The proceeds from the candy sales are being used to send seven additional Tri-M members to the Camp.

Chapter 140 at Grant High School (Portland, Ore.) provides soloists for each school assembly, thus bringing every member into active participation.

Chapter 90 at Windom High School (Minnesota) required its apprentices to perform in a recital presented by the Chapter.

Chapter 325 at Waynesville High School (Missouri) served box lunches to the participants at the district band Clinic held at their school.

In January Chapter 366 of Gering High School (Nebraska) presented its annual program for the school, at which time ten new apprentices were "tapped."

### Correspondence Invited

Anyone desiring a copy of the brochure, "What a Tri-M Chapter Will Do For Your Music Education Program," is invited to write to Modern Music Masters, P.O. Box 347, Park Ridge, Illinois.

## How Peter Gunn Introduced March Music To Students



### Who's Henry Mancini?

Ask any teen-ager in the United States that question and the immediate answer you'll receive is, "He's the man who wrote the *Peter Gunn* music."

The vast popularity of the jazz background music for this television show catapulted composer-conductor Mancini into the front rank of popular American musicians. "Peter Gunn" albums have sold millions of copies. They have made Henry Mancini, in the eyes of this country's teen-agers, a figure to rank along side Marty Paich, Stan Kenton, and Dave Brubeck in the field of modern jazz.

But there is a different facet to Mancini's talents, one which would surprise, even amaze, his teen-age fan. And that talent is — march music.

The fact is, although his teen-age devotees aren't aware of it, Henry Mancini has a record of long-standing in this musical field. When Warner Bros. Records was organized, Mr. Mancini led the famous Warner Bros. Band in the first program of marches by John Phillip Sousa ever to be pre-

(Turn to page 67)



Here is a "top-notch" school band from Dodson, Montana. NCBA member Robert A. Elliott conducts the group.

May, 1960

## The Next Decade In Music

By Dr. John C. Kendel  
Past President, Music Educators National Conference  
Vice President (ret.) American Music Conference  
Apt. 4, 4064 Brant Street  
San Diego 3, California

There is a well-known "old saw" (old wisecrack to you younger people) that only a tenderfoot or a fool would prophesy on what the weather might be within the next twenty-four hours in certain parts of the country where it was my good fortune to be reared.

This is no doubt equally true in the field of music education. This article will then place me in the proper category if that homely saying is still in force, as I am certainly no tenderfoot after over fifty years of active participation in the area; so I must be sticking my neck out to receive the accolade of fool-hardiness, at least in attempting to postulate what the next decade in music may hold in store for us.

The world moves so rapidly in these astounding and, may we say, perilous days that there is no limit to the possibilities that each day may hold for establishing new records. On a recent trip from Japan the writer flew by full-jet plane from Tokyo to Honolulu in a record flight of six hours and twenty-eight minutes. Much of the way we were cruising along at 720 miles an hour at an altitude of 37,000 feet with an outside temperature of 50 degrees below zero. (Riding, by the way, in perfect comfort and as smoothly as sitting at your desk in the office.) That record is, no doubt, surpassed by the time this article greets you, as the staff on the ship stated that a 2,000-mile-an-hour schedule would be established within a few short—probably—two years.

With the unbelievable tempo in the field of transportation which yesterday would have been deemed impossible,

who are we to limit what may be achieved in education, particularly music education?

A brief journey into the past should establish my claim to serve, if not a prophet, at least the Voice of Experience. At the ripe old age of three my professional life began. My voice even at that early age, no doubt because of its low range, found favor with a neighbor, who would contribute a whole nickel (5 cents to you) to my musical career for singing "I Went To See My Susan Jane—She Met Me At The Door." So you see the writer has been a professional long enough to qualify him to speak. At six years another kindly neighbor loaned me a violin and started me on my way. By the time twelve years of age bowed my young shoulders, I had advanced to the point that a position as a member of a theatre orchestra as second violin came my way and settled my fate. Thus, another practitioner in the field of music was launched. The history of music education in America could well be my life history.

My early experiences in school music were varied. The Tonic-Sol-Fah notation was in vogue at the time—a system with which most of you are in no way familiar and which, I might add, had a great many virtues for vocalists. I was also soloist with a boys' choir at church, and this kept me exposed to music written on the staff in the usually-accepted manner. There was no instrumental music at all in the elementary grades, and it was not until my freshman year in high school that I experienced that type of music at school. As I remember it, our high

school orchestra consisted of five members—two violins, a cornet, a cello, and piano. I started in the second violin section. Eventually the other violinist graduated, and I became the concertmaster. A big day, I assure you.

We also had a chorus consisting of the entire student body. For thirty minutes twice a week they were "herded" into the assembly hall where all sang vigorously, if not too elegantly, some of the fine old choral selections; and good choral literature became the heritage of all of us, consciously or subconsciously. This, meager as it now appears, was far in advance of the program offered in the curriculum of the average school of that day.

Now, having established my claim at being a participant in an early era of school music, it might be well to establish a foothold in early music education development as a pegoogue. My first acquaintance with the Music Educators Conference was in 1916. The organization known then as the Music Supervisors Conference was a rather vigorous infant—just beginning to "feel its oats," and hoping to find its place in the sun. The meeting was a revelation to me and gave me just the musical boost needed for my future development. Compared with the program of M. E. N. C. today it was truly infantile, but within its personnel were the ingredients that made possible the present-day organization. It was purely a labor of love. Believe it or not, every member attending was on their own financially—no kindly boards of education picked up the tab that covered the expenses of the trip. The members

came because of their abiding faith in the cause of music education and a burning urge to play a part in developing music education into a living, breathing force in the lives of their students.

Out of these humble beginnings came the spark that made possible the gargantuan and tremendously effective organization which we all proudly hail as our united front to help make America a music-loving nation.

With this growth and development have come vastly great responsibilities that must be accepted, and this next decade will decide what the fate of education will be and what the trends that shall determine that fate shall be. In gazing into my crystal ball, there are two streams of divergent interest developing that, while they seem to stem into different channels, are bound to inevitably meet in establishing the final objectives that must become a fusion of these two elements, if we are as a nation to reach the goals we have in mind.

In days of yore, music educators had a very lofty slogan which we seem to have either lost sight of or have relegated to a very unimportant part of our thinking. You all know it — "Music For Every Child — Every Child For Music." Everyone recited it glibly, so that it became a cliché — like the first chapter of Genesis — "without form and void." Like the weather, everybody talked about it, but all too few did anything about it.

The crystal ball shows clearly there are two streams: On the one hand the ten to twenty percent of our students that fall under the spell of our efficient music educators and participate in the truly wonderful musical units that make possible our secondary school program of choirs, bands and orchestras; on the other hand the eighty to ninety percent who flow in the opposite direction and receive their satisfaction in music from other sources. The great challenge of the Simmering Sixties lies in bringing these two streams together at some point closer than infinity.

For two many years music educators have "made no trek" with these ruffians in music who have sought and found music havens in some Walhalla far afield from the one they have nursed so tenderly to their bosoms — for believe it or not, young people are going to have music — whether it is the kind we believe is the way to salvation, or some other form. Their choice may cause us to draw our saintly robes closely about us and cross

quickly to the other side of the highway and, in the purity of cloistered lives, murmur or shout, "Get thee behind me, Satan."

The elementary schools and in some cases junior high schools have tried earnestly to live up to the slogan of Music For Every Child, but the secondary-senior high schools have made little effort to follow in their footsteps. That is the challenge of the next decade — to harness the two powerful streams and make them compatible teammates, rather than mounting the steeds and riding off in opposite directions.

Fortunately, there are indications that a new day is beginning to appear. The morning light is still dim, but there are hopes of a glorious dawn. In the recent conferences there has been time provided to acquaint those attending an opportunity to know how the other half lives. The naughty word "jazz" has found recognition at sessions devoted to so-called "popular music." The also so-called recreation instruments have been invited into polite society, and in all cases they were made welcome and greeted enthusiastically. This is rather an about-face from former years and is a step in the right direction — quite a change from the Cleveland M.E.N.C. meeting in 1946 which the writer was proud to preside over, when he had the temerity to present the very popular Hour of Charm Program with Phil Spitalny and Evelyn with her violin, at a general session. At that time many of the old guard gave me the reception generally accorded the skunk at the picnic. Truly, the "world do move!"

What has this to do with the next decade in music education? A great deal indeed! Are we going to curtail the efforts to bring worthy music to life as we are now doing. By no means! We must not only equal these efforts but surpass them. Means must be found to provide nutriment to those who are hungering and thirsting after righteousness through a less-demanding type of music. Our music faculties in secondary schools must be enlarged until they are comparable with other departments, in order that we may have teacher time to organize groups for participation in ensembles of recreation instruments, in addition to our concert bands and orchestras. Singing time must be found for those who find satisfaction through music less demanding than the medieval maestros or the Three B's. By all means plans must be made to present an intelligent approach to listening to music via phonograph, radio, and television.

The modern use of these inventions such as high fidelity and stereophonic phonographic recordings should become powerful adjuncts to the music educator of the next decade.

The preparation of the music educator for this musical period should prove a thrilling adventure. The new Moseses sent out to blaze the new trails should carry with them tablets not of stone, but precious jewels of wisdom that should prove a veritable rebirth of the Ten Commandments of the Musical Good Life.

The training classes must be lead by teachers who are real music educators — with actual experience in the field they espouse — not office chair experts who read a book once and follow the Philosophies outlined without a title of laboratory (the classroom) experience. We do not need to follow the injunction, "If you can't lick em, join em," but we can establish a new shibboleth, "If you can't lick em, have material at hand that will lead them to join you." It is still true that in some cases you can lead a horse to water but you can't make him drink. It is equally true that you can make him drink, if you "salt him first!"

In case you are not aware of the fact, there are many excellent accordion bands that offer music comparable to traditional bands and orchestras. The guitar has proven itself as a legitimate solo and ensemble instrument. The once-lowly harmonica (mouth organ) is blossoming forth into an honest woman musically. In every branch of music, we are finding that "Good can come out of Nazareth."

The next decade in music is without a doubt destined to set a new high in music understanding and participation. The music educator of the time must have not only the traditional background in the art (he must have that, of course) but over and beyond that a rich background in the trends of popular music of the day, the ability to understand the yearning of the souls of young people for music they can understand and the patience that will gain the confidence of not only your students but the entire community through your catholicity of taste.

No astute music educator can afford to miss the opportunity of backing to the limit the community symphony orchestra association or community opera projects during this next decade. They are a valuable part of the education program as a carry-over into the music life of your city or county.

What a wonderful adjunct to the music educator and music lover will

be found in educational television and radio programs to be developed in the next decade. It is breath-taking to visualize the possibilities of these powerful allies.

The future of competitive festivals is of more than casual importance. Unfortunately the measuring stick of the ability of too many conscientious music educators has become "how many top ratings has he secured for the home team?" This is, of course, to be regretted, but in the early days too much emphasis on winning and defeating our rivals was inevitable. In spite of this fact, we should not fail to give due credit to the contests for making possible the balanced instrumental groups that are now common in most of our smaller towns. Much commendation also should be assigned contests for the raising of musical standards in many communities. The undue emphasis placed upon winning at all

costs and the expense of moving large groups of students for long distances caused many administrators to take a dim view of the efficacy of all contests. Even the substitution of the word "festival" did not fool the wary superintendent or improve his vision.

The next decade will bring into popular acclaim more local *true* festivals that will acquaint the "home folks" en masse with the achievement of our organizations. There will be more county units that will present a wider participation in programs that stimulate interest in a wider area than the local unit.

The plan which is making considerable headway is the exchange of programs, not only between intra-school groups, but also between neighboring cities. This should offer our students a real opportunity to evaluate the work of others in light of their own, to learn

the art of active listening, and to enlarge music repertoire.

There will continue to be competitions, but the emphasis will be upon cooperation and combined efforts in creating a healthy music climate for more of our future citizens.

The emphasis upon increased offerings in science and mathematics will test your ingenuity and influence with your curriculum committees. We must never let down our guard and resort to a wailing wall. Rather must we gird our loins about and make ready for the fray. To use a trite expression, sell our students, and through them the community, on the necessity of music in times of stress. Truly man cannot live by bread alone, and music is one of the most important of the ingredients for a balanced diet. Scientists of national and international import have not hesitated to go on record as endorsing the music programs of our schools as vital to the presentation of the even keel of sane living.

Great days are ahead! Great strides will be made in setting new standards in the next decade through leading our people out of the music wilderness into the Promised Land!

The End

**Your Instrument ) = ( Perfect Balance +**  
**+ STEREOREED ) ( Top Performance!**

BALANCED



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**REED-O-METER GRADED — FACTORY SEALED**  
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CLARINET — ALTO — TENOR

FRENCH AMERICAN REEDS MANUFACTURING CO., INC., NEW YORK 67, N.Y.

### Wexler Adds Two New King David Gift Batons To Line

So popular has the deluxe model King David Gift Baton proved that David Wexler & Co., Chicago wholesalers, has added two more gift baton styles to the line. One new model . . . a handsome gift any bandmaster will cherish . . . has ebony handle, rosewood shaft, sterling silver ferrule. The open base is of black walnut, with blue ribbon trim with sterling plate on leveled front for engraving. 18 and 20" lengths. List, \$22.50 each.

Another moderately priced King David Gift Baton has a long sterling silver ferrule to allow for engraving. Handle and shaft are of exotic woods . . . rosewood handle and vermillion shaft. 18 and 20" lengths. List, \$12.50 each.

Main offices of David Wexler & Co., are at 823 South Wabash, Chicago 5, Ill.

### FROM INCOME TO OUTCOME

There was a time when a fool and his money were soon parted. Now it happens to everybody.

*A New Type Of Concert For Your Band, Orchestra, or Choir —*

## A Stereophonic Simulcast From Your Local TV and Radio Station



James Kerr

By James Kerr, Conductor  
University of Wichita Bands  
Wichita, Kansas

With our new age of rockets and speed, improvement of all types of recordings, music in stereophonic sound in both tape and discs, there are also great opportunities for our school music directors to become involved with a new type of broadcasting known as STEREOPHONIC SIMULCAST. May I hasten to say that this is nothing more than a double broadcast simultaneously, as the term suggests, over your local television station which also maintains a radio station in the same building, or under the same call letters. Perhaps in some communities it might be possible to do a stereophonic simulcast from the television studios and have the local radio outlet join forces at the television station, even though they may not be the same company or have the same call letters.

The University of Wichita Symphonic Band played a half hour Christmas program from Wichita, Kansas over a company that has both radio and television — KAKE-TV and KAKE-RADIO in the same building.

Of course a double set up under the same company is much easier to arrange and I encourage all music directors who have such a television and radio set up in the community to promote the opportunity for your groups to present such a program.

The simulcast is picked up much the same way as you do in recording with a stereophonic recording machine. Sounds originating on the left portions of the musical organization are picked up by a "mike" located on the left side of the studio and transmitted over regular KAKE television sound system. Sounds from the instruments on the right side of the musical group were picked up by a "mike" located on the right side of the studio and these were transmitted over KAKE-radio.

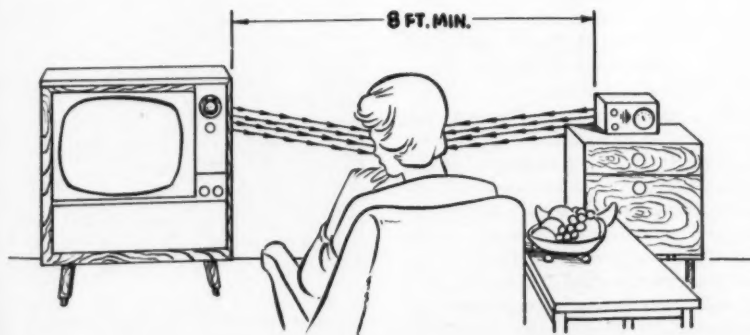
If you ever do such a simulcast, please inform your viewers by diagram (as shown) in the local newspapers and also at the beginning of the program on your local television screen. Have the announcer explain the chart verbally as well as viewing it on the screen.

Instruct the home viewers to place their radio sets eight feet to the right of the television set, and adjust the volume of both sets so that they can be heard equally when they are seated half way between the two sets. Under this set up your viewers will receive the fullness of live music and the full stereophonic sound. Anyone who has heard stereophonic tapes or records will be more than amazed to realize that this same type of sound can be put out over the air by using the full facilities of your local television and radio outlets.

Four "mikes" were used for our broadcast. Two mikes were used about twenty feet in front of the band — in other words — one on the left and one on the right side. They were placed approximately thirty feet apart. Two more mikes were placed above the band some eight to ten feet, one left and one right, about twenty feet apart. The two left mikes were used by the television sound system, and the right mikes were used by the radio outlet. At one time they used the right overhead mike to pick up the percussion section in a featured passage. At other times the left side mike above was used to pick up the sound of the harp. Your local stations will certainly have a high type directional mike for such high quality broadcasting.

May I suggest that you work with the television producer and also furnish him with a set of musical scores. Let us hope that he can read music. The main purpose of this is to produce as nice a visual picture on your viewers screen as possible. From a musical standpoint, the soloist, duet, or performing section of the organization should be shown on the screen at the

(Turn to page 72)



# Who's Ahead in Music Education

## United States or Soviet Russia?

By Carl Huffman  
Director of Bands  
Indian Hills, Fontana, Wisconsin

In the wake of the recent series of cultural exchanges between the U.S. and the U.S.S.R. we see growing on both sides of the Iron Curtain a broader understanding of the cultural heritages and a high degree of respect for the artistic achievements of the two rival nations — particularly in the realm of music. How has it been possible for these two great nations — with such radically opposed ideologies — both to develop standards of music and musicianship that are not only highly superior but at an almost equal level?

This was one of the questions to which a group of 13 American band directors (of which I was privileged to be a member) sought the answer when we journeyed to Russia last year — for the specific purpose of studying the soviet system of music education — particularly insofar as it involved the

teaching of instrumental music. To make our studies as comprehensive as we would have liked them to be would have taken many more days than our schedule permitted us, but by concen-



The man on the right of the woman (our tourist guide) is Constantine Ivanov, Conductor of the Moscow State Symphony.



At the Tchaikovsky Conservatory, the 102 piece Moscow State Symphony gave a command performance, just for the 13 directors from the U.S.A.

trating on the musical aspects of our mission (at the expense of some of the usual "rubbernecking") we did manage to gain a fairly broad picture of music education in Russia and were able to evaluate what we saw with a fair degree of accuracy.

The fundamental difference between music education in Russia and the United States is a reflection of the basic differences in our two philosophies. Here in our own country the purpose of education is to serve the individual — whereas in Russia education serves the state. We include music education in our school curricula because of its value in the overall de-

velopment of the "whole" child. In Russia, music education (except for a certain degree of training in vocal music) is reserved for those destined to a career in music.

The pattern in Russia runs as follows: Children of from six to 8 years of age, who demonstrate talent for music, are assigned to a special 10 year school where they study music four hours a day, with the remainder of their school day devoted to academic subjects. On completion of what is evidently a very thorough course of basic training, the music student enters an intermediate school for another period of several years, followed by three or four more years of conservatory study. At graduation from the conservatory, musicians are assigned by the state — either to orchestras, teaching positions or (in the case of exceptionally talented students) to further graduate study.



In the "House of Composers", Mr. Lubkowski (standing) answers our questions through our interpreter guide.



Carl Huffman, author of this article can be seen on the right (light top coat) as the group awaits orders for the days tour.

Just as his studies have been entirely under government control, so the Russian musician's subsequent professional career must conform to the needs of the State. One cannot request a specific position with any certainty of the request being granted. The wishes of the individual count for but little — all important are considerations of talent, recommendations of one's teachers and others in authority and above all, the convenience of the Soviet Government.

If what I have outlined above sounds like a rather mechanical and dreary approach to music education, it never the less comprises an efficient method — at least in the light of Soviet philosophy. I have no doubt that the student who graduates from such a long and concentrated course would emerge better equipped than his U.S. counterpart, assuming an equal degree of basic talent and determination to achieve a career in music. The question that naturally arises in one's mind is whether such a system actually fulfills its objectives in as efficient a manner as one would suppose. Once a student embarks on a course in music training the distractions are few and the concentration on his mission in life must necessarily be very great indeed. On the other hand, does such a rigid system actually uncover the best natural talent? We would be inclined to doubt this is the case.

Obviously from the Soviet point of view our own methods of music education must seem haphazard indeed by comparison. In making music training available to all who desire to participate, we must necessarily spread our resources so that the youngster with real talent and ambition is thrown more on his own responsibility. He must fit his music education in as best as he can within the framework of the school curriculum as a whole, in order to realize his full musical poten-

tial and his public music education is usually augmented by private study. On the other hand, by making music education available to all children, we no doubt, are able to recognize and cultivate "late blooming" talent that would be passed over completely under the Soviet system.

In describing this rather specialized program of training for "career musicians" (and the total absence of any generalized instrumental music program as we have in the United States) I don't infer that there are not a great many amateur musicians in the Soviet Union. The Russians are a very music minded people, and even though their children have virtually no opportunity to study an instrument as a part of the school curriculum (except, as a candidate for a career in music), there are opportunities for private study — and many youngsters avail themselves of these. The keen interest that Russians have in matters musical, is evident in their love of concerts, opera



The U.S. Directors take notes as they tour the home of Tchaikowsky in Klin.

and other forms of related music activity, such as the ballet. Indeed, the Russians take to these forms of entertainment as avidly as people in our country take to the movies, baseball and football.

Getting back to the question which this article seeks to answer, "who's ahead in music education," my answer would be that we are both running "neck and neck" but on rather widely divergent paths. The main objective of music education in Russia is to supply professional musicians to meet the needs of the various media of culture and entertainment — orchestras, bands, ballet theater, folk music, etc. These musicians are well paid by Russian standards and enjoy certain privileges denied to the rank and file of "white collar" workers. The art of music is held in high esteem by the Russian people and the practitioner of

the art are honored to a higher degree than they are in this country.

The objectives of music education in America are, of course, quite different. There is no question but what a far greater percentage of youngsters in the United States are given the opportunity of learning to play an instrument. How effective our system is in making "creative music" a permanent part of their equipment for adult life is something else again. It is my own opinion that we are way ahead of the Russians in terms of quantity of output, but that the Russians outstrip us in the quality of programs they have set up for their "elite corps" of future artists.

As is usually the case where one is faced with extremes, the ideal course to follow probably lies somewhere in between the two systems. America has grown and prospered by virtue of our principles of freedom and equal opportunity. Certainly we should follow these tenets in our approach to music education. Every child should have the opportunity of making music a permanent part of his life — but certainly none should be forced into music, and most intolerable of all would be a system such as that which we found in the U.S.S.R. where the state steps in and holds complete control over the individual from the cradle to the grave.

On the other hand, I believe that we can learn much from the Russians — and this applies to other parts of the school curriculum as much as it does to music. We must begin taking our entire educational program more seriously than we do at present. It is not enough just to "expose" our children to education — we must inspire in them a real thirst for learning, and a seriousness of purpose at least the equal of that which we observed in Russia. Bringing this down to the field of music education, we are going to

(Turn to page 65)



Here we see the U.S.A. directors as they prepare to enter the Lenin-Stalin Mausoleum.

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## Parents As Ambassadors Of Music

By Jack A. Sampson, ASBDA  
Director of Music  
Cloquet High School  
Cloquet, Minnesota

Understanding and cooperation on the part of parents is one of the vital factors in building and maintaining a strong music department.

A child who starts his first year of music lessons without such understanding is already struggling against odds.

I am certain that the great majority of fathers and mothers are much concerned about their child's musical progress. However, the study of music is, at times, a rather difficult taskmaster. We as teachers know too well the years of study required to overcome the technical difficulties in playing an instrument well.

Helping to establish daily practice habits, and a good home atmosphere in which to work are essential on the part of the parent. Few music students are over zealous about practicing daily. The value of regular practice is so important to becoming a good musician that it cannot be emphasized too much. Teachers know this and tell their students constantly, but do parents really understand the significance of the problem.

The vast majority of parents are not musically educated. Therefore, it is most essential that we try to reach them and explain the necessity of proper home study habits and the importance to the child of having the confidence and encouragement of the parents.

We as directors have our problems too. How can we reach the parents of our students and invite their cooperation? A parent organization — Band Parents, Band Boosters — call it what

you wish — is one of the best ways of contacting the fathers and mothers of your band members. Such an organization presents to you, the instrumental teacher, the opportunity of enlightening parents as to your goals — what you are trying to do in music education and what you are attempting to accomplish with your students, as well as other problems. Through your discussions with parents in an informal atmosphere you can present any problems to them in a friendly way and stress the important role they can and should play in their child's musical education.

I have found that in most cases where the parents of a child are genuinely interested, the child becomes a better musician than do those coming from homes where the parents are really not concerned. Of course, like in all endeavors, there are exceptions to this.

We as teachers already know the many values of belonging to a musical organization but do parents know these ideals of life which, we believe, membership in a band helps to develop. I cannot help but think of the tremendous publicity our sports programs receive as to character building, sportsmanship, etc. There is no fault in this but I believe we as music educators must see to it that the parents and the citizens of our towns and cities realize that the very same qualities of good living, plus the learning of one of the great arts, can and are being learned and developed in our music organizations.

Through your parent organizations you can make each parent a public relations contact for you in the cause of music education. Too many of the general public do not understand what music education offers a child other than teaching him to march down the street in some parade or perform for the basketball and football games, important as these appearances are to a complete instrumental program.

Another medium we have used to great advantage in our school system to reach the parents is to conduct regular rehearsals of our bands at parent visitation nights. Much can be done at that time to present to them your program, your goals, as well as your problems. In observing an actual rehearsal they will better appreciate your work as well as the work of their child. Not too often do we find people who realize the hours of rehearsal that go into the making of a fine musical performance. Let them understand that it is not all glamour — the end result of our work is mingled with "sweat and sometimes tears" and cooperation on the part of all concerned.

A parent is as near as your telephone. If you are having difficulties with a student, call the parents and talk it over with them. I have found this to pay big dividends. It is most important, however, that you talk not only about the problems a child presents but also inform them of the good work their child is doing. The unusually gifted must be encouraged and nurtured also.

Our school system has instigated a program of parent conferences that has proved most successful. One day a year is set aside for such conferences. It is most revealing how much of value has been learned from talking with parents. A growing child's problems are very real and important to him. We find, through these conferences, problems of emotional disturbance, illness, home difficulties, and others that we did not know existed. A new concept of the child in question has often resulted from a heart to heart talk with the parent. Thus, we are better equipped to deal with specific problems concerning many of our students — the talented as well as the average and slow.

Enlisting parent cooperation during the summer program is most essential too. During the summer our band, as do many, travels quite extensively and appears for a number of local parades and celebrations. Through our band parents organization we ask for, and receive, much help in financing trips, getting students out for special rehearsals, contacting employers to release working students for appearances, etc. Without this support the director's job would be more difficult during the vacation period.

Music is an abstract study as far as the general public is concerned. When I first came to Cloquet the idea of a fulltime instrumental program had to be "sold" to this community. It was necessary to seek every device possible to arouse musical interest among parents of school age children as well as interesting the community itself in an instrumental program.

One device used to create more interest was speaking before any organization that would invite me. I feel that talking before organizations other than musical groups is an important contact, giving the music educator the opportunity of stressing his program. A teacher need not be a great speaker to reach the public. Sincerity of purpose and presentation are the two most important aspects.

In this scientific era in which we now find ourselves, I believe it behooves all of us to sell our program by whatever means available. I do not think it is out of order for us as band directors to inform the parents and the public of the great service bands all over the country are rendering to our youth and to our communities.

If parents can be made to understand our problems, our goals and our desires, interest and cooperation will follow. Understanding and cooperation must necessarily go hand in hand. With understanding on the part of

parents and the general public, we can, I believe, expect more appreciation and interest from all. Our bands must not be taken for granted and it is up to us to ask for and demand (gently, of course), parental understanding and through them, a better understanding by the majority of musically uneducated citizenry.

I am convinced that in spite of how hard you, as an instrumental supervisor may try, you will not receive cooperation from all parents. However, through the mediums discussed you will get cooperation in varying degrees and make of many parents your Ambassadors of Music.

The End

## The Band Stand

(Continued from page 22)

Band was sponsored by the Drexel R.O.T.C. Band in cooperation with the Pennsylvania Music Educators Association and The Pennsylvania Collegiate Bandmasters Ass'n. The program played by this 133-piece band representing 33 Pennsylvania colleges and universities was as follows:

March with Trumpets, William Bergsma. Overture in C, Charles Simon Catel, edited by R. F. Goldman and R. Smith. La Boutique Fantasque, Rossini — Respighi, arranged by Godfrey — Leidzen, Symphony for Band, Vincent Persichetti.

I. Adagio-Allegro II. Adagio sostenuto III. Allegretto IV. Vivace

Fantasia in G Major, Johann Sebastian Bach, arranged by R. F. Goldman and R. L. Leist, Passion in Paint Suite Henri Rene, arranged by F. Werle.

I. At the Moulin Rouge II. Persistence of Memory III. L'Absinthe

The Foundation March, Richard Franko Goldman. The Invincible Eagle March, John Philip Sousa.

The participating colleges and their band directors were: Albright College — Lester R. Yeager; Bloomsburg State College — Nelson A. Miller; Bucknell University (Lewisburg) — Allan W. Flock; Carnegie Institute of Technology (Pittsburgh) — George E. Reynolds; Drexel Institute of Technology (Philadelphia) — Clyde S. Shive, Jr.; Edinboro State College (Edinboro) — Glen C. Law; Franklin and Marshall College (Lancaster) — John H. Peifer, Jr.; Gettysburg College (Gettysburg) — Douglas Danfelt; Grove City College (Grove City) — Edgar B. Cole; Hershey Junior College (Hershey) — Paul G. Fisher; Indiana State College

(Indiana) — C. David McNaughton; Kutztown State College (Kutztown) — Roy C. Thomas; Lafayette College (Easton) — John D. Raymond; LaSalle College — Joseph A. Colantonio; Lebanon Valley College — James M. Thurmond; Leigh University (Bethlehem) — Jonathan Elkus; Lycoming College (Lycoming) — Kenneth Josephson; Mansfield State College (Mansfield) — Bertram W. Francis; Millersville State College (Millersville) — James E. Zwally; Moravian College — Raymond Huston; National Agricultural College — Merald Sockwell, Sr.; Pennsylvania Military College — Carl A. Wisneski; Pennsylvania State University (University Park) — James W. Dunlop; University of Pennsylvania (Philadelphia) — Joseph A. Colantonio; Shippensburg State College (Shippensburg) — Wayne Mowrey; Slippery Rock State College (Slippery Rock) — Dwight B. Baker; Susquehanna University — James B. Steffy; Swarthmore College (Swarthmore) — Robert M. Holm; Temple University (Philadelphia) — Henry C. Smith III; Ursinus College (Collegeville) — Laverne R. Joseph; Washington and Jefferson College (Washington) — Gerald Feese; West Chester State College (West Chester) — Paul E. Carson; Wilkes College (Wilkes-Barre) — Larry Weed.

Officers of the Pennsylvania Collegiate Bandmasters Association are: President: James W. Dunlop, Pennsylvania State University; Vice-President: Clyde S. Shive, Jr., Drexel Institute of Technology; Secretary-Treasurer: Jonathan Elkus, Lehigh University. The CBDNA congratulates the Pennsylvania Collegiate Bandmasters Association and Host Clyde S. Shive, Jr., for such a fine accomplishment.

11th ANNUAL CONFERENCE — Conrad-Hilton Hotel, Chicago, Illinois, Dec. 15-17, 1960.

The End

## Organ Talk

(Continued from page 46)

offered her own idea on a recess: that you forget so much it takes too long to brush up. So take a tip from this teen-ager and don't let a whole summer go by with the organ in mothballs. Too, it sounds a lot different to play an organ with windows open — and again, I hope you're remembering to "entertain" your neighbors.

HAPPY PRACTICING.

## THE BRASS WORKSHOP

(Continued from page 8)

will need an accomplished pianist for effective performance.

*Larghetto*, by Emmanuel Chabrier, for French horn and piano, published by Salabert (Paris), available through G. Ricordi, \$3.10.

This is a very interesting and worthwhile work for the better French horn player. It should be within the techni-

cal reach and playing range of the better high school first horn players. It is music of excellent quality and should be a challenge to the development of tasteful and musicianly performance. Highly recommended.

*Intrada*, by Arthur Honegger, for C trumpet and piano, available in U.S.A. via G. Ricordi, \$3.10.

Written in 1947, this work should be a challenge to the trumpet major in the colleges and conservatories. It is quite contemporary and also very attractive. It will require a mature player with a command of wide interval skips and developed range and control. It is a welcome addition to the quality repertoire for the instrument by a major composer. Recommended.

100 *Studi Melodici per il trasporto*, by Reginaldo Caffarelli, a complete method of transposition studies for the trumpet, published by G. Ricordi, \$2.50.

This is an outstanding, systematic method of developing a skill in transposition. The studies are most musical, abound in variety and progress in difficulty as the player proceeds through the book. It is worthy of the attention of the aspiring orchestral player and of the leading teacher who has advanced pupils. Recommended.

10 *Studi Di Perfezionamento*, by Domenico Gatti, for cornet (trumpet), published by G. Ricordi, \$1.00.

One of five modestly priced books of etudes for the advanced cornet player, these studies are full of the variety and musical challenge which is characteristic of the splendid Gatti method for cornet. The writer having found the Gatti method by far to be the most attractive and stimulating musical gateway to development as a musical player, I heartily recommend these studies as outstanding in their field and worthy of your most sensitive player. For the advanced player.

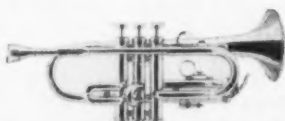
*The Bandsman*, by Arnold E. Hoffman and David L. Walters, for all band instruments, published by Pro Art Publications, Parts \$1.00. Conductor \$3.00.

The Bandsman offers a fresh and interesting approach to basic instruction through melody. The melodies are all given words with rhythmic implication with the idea that "if you can say it, you can play it." It can be used with individual, ensemble or full band and has attractive sketches throughout. Worth your investigation.

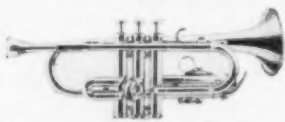
### Contest Time

Many players throughout the country have labored long and hard to improve their playing and perfect the playing of a solo for the various music contests. It has been my privilege to serve as an adjudicator on a number of such occasions. It is remarkable to see the poise of the well-prepared young player who has chosen his solo aptly and performs well and with confidence. I have also seen the unhappiness of the player who tries to per-

## Serve them FULL TONE CHOIR in BRASS



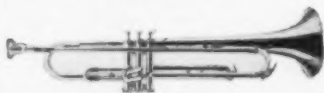
#88 Getzen Eb Soprano Cornet and Case \$138.50  
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#95 Getzen Bb Flugelhorn and Case \$138.50  
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form a work which is either too de-  
manding for him at his stage of devel-  
opment or which is not adequately  
prepared and which does not come off  
well. This is an area in which the criti-  
cal faculty of the teacher must do a  
very careful job and avoid breaking  
down the confidence of the budding  
young musical talent.

For the teacher and/or pupil who  
comes to the adjudicator after ratings  
have been posted and express doubts  
as to why the top rating was not ex-  
tended for a certain performance, two  
answers can be given. The selection of  
judges has become increasingly selec-  
tive and rightly so. These judges have  
a reputation for honest appraisal and  
for encouraging the young player with  
constructive comments when flaws are  
detected. It is a very wise move to tape  
record the player who has received  
below a top rating and listen to the  
playback along with the adjudicators  
comments and suggestions. In this dis-  
passionate manner, you will discover  
whether the judge was correct in his  
judgement of a student he did not  
know or whether you the teacher were  
correct in your estimate.

It is at best a most arduous job to  
evaluate a new performance every six  
or seven minutes and aware of his re-  
sponsibility to the student and also  
of his own reputation among his mus-  
ical colleagues, you will find most ad-  
judicators doing their utmost to be  
honest and fair to each contestant.  
They all make judgements which are  
human and no doubt a full share of  
errors are committed. Your good will  
and sportsmanship will go a long way  
to repay him for his sincerity and hard  
work in behalf of your common inter-  
est, better music.

G. E. R.

The End

## Artley Scholarship

(Continued from page 49)

Applicants agree to submit a tape  
recording (7 1/2 inches per second) of  
his or her performance of the Chami-  
nade "Concertino," published by Carl  
Fischer, Inc. Performance must be with  
piano accompaniment and mailed to  
Artley, Inc. Box 741, Elkhart, Indiana  
on or before May 10, 1960. Write Ar-  
tley, Inc. for Application Form.

A letter of recommendation from  
applicants music teacher must accom-  
pany application.

The Artley Scholarship Program is  
under the direction of Frederick Wil-  
kins.

## Traficante Introduces

(Continued from page 48)

Titano accordions.

These accordions have been specifi-  
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to meet the demands of their famous  
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cordion Course.

The Titano Company has prepared  
a complete set of sales help, studio dis-  
play and advertising material for the  
dealers to use to tie the accordions

Do you have YOUR band  
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in with their use of the Palmer-Hughes  
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Ave., Brooklyn 32, New York.

**E-201**  
**\$69.50\***  
with case



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with case



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1. Manufactured entirely by Getzen, stamped "Made in U.S.A."
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# PLAIN TALK ABOUT BAND INSTRUMENTS



By FRED and  
KARL BLESSING

## How Do YOU Judge Brasses?

Constant personal contact with music educators convinces us that today's band director is too smart to be affected by unsupported claims, which cost nothing to make, or by endorsements which too often involve a consideration.

His judgment of brasses is governed by a one-word test—performance. How does the instrument handle? How does it respond? How does it sound? This concept of performance has been a Blessing family tradition for more than 50 years. It explains why, more than any other manufacturer, we combine handcraftsmanship with precision equipment in the creation of Blessing Cornets, Trumpets and Trombones.

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But we don't ask you to take our word for it. We ask, instead, that you test-play and compare a Blessing with an open mind. We have a feeling you will agree that

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## Let's Talk Piano

(Continued from page 10)

chemistry sets, rock collections, read books . . . etc. Most of these children, who have very little musical talent, would be much better off spending more time pursuing these other interests, with good music playing in the background.

As for the children who have little talent but still want to play a musical instrument, I say that music lessons can be a very happy experience for the entire family — providing the parents do not expect brilliance from a mediocre talent. A music teacher is not a magician.

But, let's say that you're a fortunate parent. You do have a musically talented child. How do you discover this talent? Well, nearly all talented children show a decided aptitude at a very early age. They pick out melodies on practically any instrument that happens to be around, whether a piano or a kazoo. They not only absorb the music they hear on television, radio and records, they create it. They may be lazy or ambitious, but music seems to ooze out of them in one way or another.

In my own case, I played 13 different instruments by the time I was eight years old. I guess I fell into the lazy category because even though I could play these instruments, I didn't particularly care to practice on any one of them.

To combat my lack of ambition, my mother always had a pitcher of milk and a plate of cookies sitting on the piano when I got home from school. In this way she knew I would practice at least as long as the cookies held out.

Mom and Dad always took me to hear the great concert artists who played in our area, which assured me of having a musical as well as baseball, football and boxing hero. Then, I would try to emulate the great pianists I had seen just as many boys try to imitate Stan Musial's batting stance.

As a result, music to me was fun. It was cookies and milk, seeing and listening to great artists, an exhilarating experience, applause from my friends, and, for me, the happiest part of my family life.

I'd like to point out that I am giving only my ideas and attitudes towards music lessons for your son or daughter. I believe that, if your child has no particular talent, he should not be forced into music lessons against his will. If the child does have talent, understand him, encourage him and prod him if necessary. But, always re-

member that the only determination which will make your child a musical star is HIS — not yours.

The End

## Comments From Our Readers

"Just a few words to compliment you on the excellent covers that have been appearing on the SCHOOL MUSICIAN. They have been helpful in showing students in my grade school band the correct posture for playing their individual instruments. I would very much like to post these on the wall, but do not like to destroy my file copies of the magazine. I, thus, wonder if you have given any thought to the idea of making available a set of these pictures in a size and format more suitable for posting as a constant reminder to the student of the correct posture."

Yours truly,  
Robert H. Gillett  
Band Director  
Seneca, Illinois

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Performance  
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May, 1960

## United States or Russia?

(Continued from page 59)

need to train better teachers, and we are going to have to substantially raise the standards of our music programs. There is no room in this day and age for "good enough" — whether it is in the mathematics classroom, the chemistry lab or in the music hall. What we do must be done well — and there is no reason why this cannot be accomplished as readily in a land of liberty as it is under the hand of a political and economic dictatorship.

I would not want to bring these comments to a close without reiterating what, to many of us, must sound like the most hoary of bromides — that music is the universal language. Never has the truth of this statement been so apparent as it was to our group while visiting the Soviet Union, and if there is one thing that Russians and Americans have in common, it is their love of music.

This was forcibly brought home when we visited the "House of Composers," a conservatory in Leningrad, in which Soviet composers work and teach, where the spokesman greeted us with the words, "you are among friends here — we all read the same kind of music regardless of where we play it or how it is played." We had a similar experience traveling by train from Leningrad to Moscow. In this case we were able to establish communication of a kind with our fellow passengers by singing themes from Tchaikowski, Sibelius and others, back and forth one to the other. Nor was this "universal language" understood only in terms of slavic composers — the music of Gershwin, Copeland, Harris and Barber is well known and highly respected by Russian musicians. Perhaps the high points of our entire tour were visits to Tchaikowski's home in Klin (where our host was the composer's nephew) and to a private performance by the 102 piece Moscow State Symphony. The conclusion of their program (presented for the sole benefit of 13 American bandmasters) and the remarks of their spokesman, we felt more strongly than ever that whatever else might divide the peoples of the world, here was one force — music — that generated real understanding and fellowship.

There is much that we can learn from the Russians and a great deal more that they can learn from us. Our system of music education could stand some "firming up" — theirs is badly in need of being humanized and brought

into a framework of service to the individual.

I hope that our own trip will be but the first of many such visits on the part of music educators between the two great nations. It is said that peace can come only through understanding — certainly there are few fields that offer such a broad opportunity for communication and understanding as that of music. Let us make the most of our "universal language."

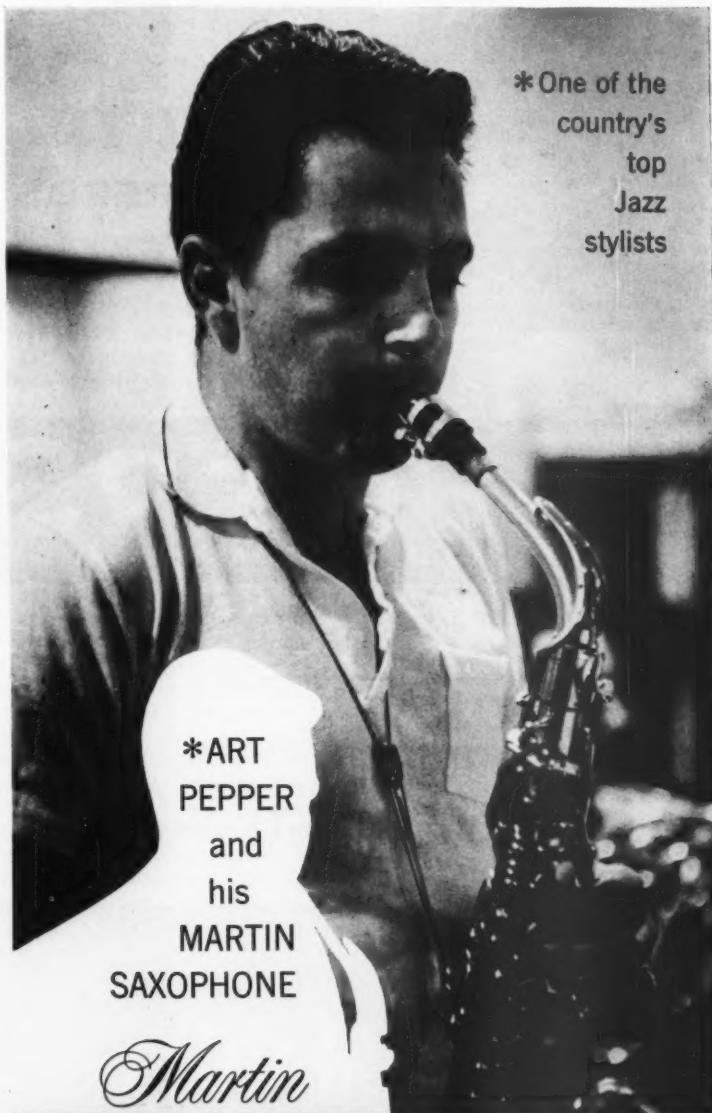
## Excelsior Free Guide

(Continued from page 48)

Ave., New York 14, New York has an excellent chart showing good stage

presence techniques. Consisting of twenty large photographs, it illustrates how the performer should act from the time he enters the stage (performing area) until he gives his final bow at the end of the performance.

The students who illustrate the correct technique are holding accordions. However, the same technique, in terms of stage presence, are applicable on all instruments. It is recommended that music directors, both instrumental, and vocal, write for this free illustrative guide. "We will honor all requests for this free guide as long as the supply lasts," says Mr. Rascio, Excelsior Manager.



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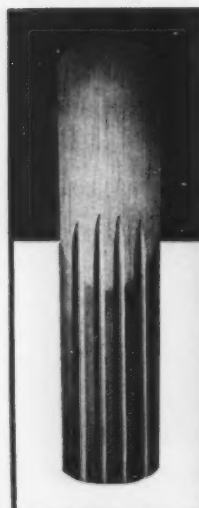
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## THE CLARINET CORNER

(Continued from page 12)

find a varied offering for the grade 4-5 level.

Magnani took the six duos, opus 77, from violin sonatas and from trios for violin, cello, and piano. Mr. Tenny's revision has corrected the mistakes of the older edition and has added expression and nuance markings (missing in the Magnani Method). Both parts share in the materials although there is a tendency at times to lump everything into the first part. Clarinetists have the opportunity of experiencing the wonderful music of Mozart through these duos. The charming 6/8 Allegretto of Duo #2 or the delicate Allegretto of #3 provide both the experience and training necessary to the sensitive musician. The material is grade 4.

By these efforts alone, Mr. Tenny has made a significant contribution. Next month, however, we shall culminate this series by summarizing and evaluating Mr. Tenny's position in the development of the clarinet.

### The Selmer-Mazzeo Clarinet\*

Last month we made some preliminary statements about this recent development. We commented on the several advantages reported by a number of players. There have also been some reactions on the other side by some players and perhaps these should be mentioned briefly.

Granted that the throat tones are now better in tune and have better quality than the traditional apparatus, still the objection by some players seems to be that shading is now impossible. Tempering the throat tones by adding fingers to the right and/or left hand is now impossible, because the minute one adds a ring key to the throat "a" the B $\flat$  is heard. No matter how improved is the mechanism for aiding intonation and quality, there are those who will insist that the personal element cannot be overlooked.

Another objection seems to relate to the "right-hand-down-technique." In this technique, seen in Baermann and other texts, the right hand remains depressed as one moves over the break. The contention is that this technique greatly facilitates the movement across the "break," particularly in the formative months.

\* The views of Mr. Kaplan on the Selmer-Mazzeo clarinet are his own and do not necessarily reflect those of the Publisher.

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We have by no means completed our study of the instrument. Certainly, the Selmer Company and Mr. Mazzeo deserve an objective, complete approach. We hope to continue our study.

### New Music Reviews

21 *Pezzi per Clarinetto*, Bach, trans. by Alamino Giampieri, Ricordi, 1959, \$1.50.

The author, a well known Italian composer for clarinet, has a long list of credits to his name including the editing of the works of Klose, Cavallini, and Gambaro. The 21 movements have been taken from cello and violin solo works. Number 1, in C, is a Prelude in sixteenths while #2, also in C, is an alla breve Bourée. Such famous works as the D minor Chaconne are presented. The clarinet is placed in reasonable registers and in practical keys. Here is a beautiful edition worthy of the serious grade 4-5 student.

10 *Fantasie per Clarinetto*, Agostino Gabucci, Ricordi, \$2.00, 1959.

Another prominent Italian writer is Mr. Gabucci. His volume is a challenging one and calls for the whole gamut of advanced techniques. Number 1, in two sharps then five flats, offers considerable tonguing and arpeggio work. The third selection is an Andante with much florid technique. The studies of this author are both definitive and authoritative. Extremely demanding, the 10 studies will stimulate the advanced player seeking grade 5-6 materials.

*Modern Course for the Clarinet*, Book 2, James Collis, Henri Elkan, \$1.25, 1960.

Mr. Collis, the editor of *Woodwind World*, is the composer of the successful *Little Concertos*. His Book 1 was reviewed here some time ago. Of interest is the fingering chart. Essentially, it is similar to the type developed by Wallace Tenney and associates in that excellent series of articles, *Pictorial Clarinet Fingerings*, which appeared in *Woodwinds* from 1951-1953.

Book Two is a logical continuation of the author's first book. The first few pages contain folk songs and excerpts from the classics. The two basic fingerings for first line E<sub>4</sub> are offered on page 2. The author explains the usage of each but suggests the use of the left hand. There are those who will argue for the right hand fingering because it can be used in the trill, in the chromatic, and in any c-E<sub>4</sub> combination. The discussion on "subdividing,"

page 8, is good. Exercises are interspersed with pleasant solo materials. Mr. Collis knows his clarinet and certainly his book speaks well for his experience and training. His remarks on articulation, pages 22-23, make sense but I wonder whether his rule (last slurred note preceding a staccato note must be short) is not offered prematurely. I am afraid that young players are apt to take this too literally and apply it to any type of passage. These few criticisms in no way minimize the essential effectiveness of the approach. The presentation is a patient one. Both the printing and the general makeup are clear. Here is a useful text which has value on both the individual and class levels.

The End

### Peter Gunn

(Continued from page 53)

sented in modern stereo and high fidelity sound.

The result was more than a musician's achievement. The record was a popular hit.

Mr. Mancini's second long-play album of march music "March Step in Hi-Fi", has recently been released by Warner Bros. Records. It is a worthy companion to the first.

Among other selections, "March Step in Hi-Fi" includes "National Emblem", "Colonel Bogey", "On The Mall", "American Patrol", and the four official marches of the U.S. Armed Services.

At least one California high school musical director has profited directly from the fact that Mancini's musical interests span jazz and march music.

This director, in a quandry for ideas to interest students in his band program, approached the problem in a general assembly session by playing selections from both "Peter Gunn" and "March Step in Stereo."

"Mancini likes both," he then told the students. "Why can't you?"

The response, he relates, was terrific. And band applications doubled.

That director now has an autographed picture of Henry Mancini in his band room. Mancini, he says with a grin, "is my associate director."

\* \* \*

### CHEERS . . .

One day as I sat musing, sad and lonely and without a friend, a voice came to me from out of the gloom saying, "Cheer up, things could be worse." So I cheered up and sure enough, things got worse!



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## THE PRECUSSION CLINIC

(Continued from page 20)

facility of the rudiments presented. Highly recommended.

*Supplementary Drum Study For The Beginner* — Ralph C. Pace — Drum Book Music Co. — price: \$1.25.

This most excellent study book, is to be used as an additional supplement to any beginning method. The need for this book is quite evident, for the fact that it approaches stick control, reading, and independent coordination (between bass & snare), through quarter note notation. The first three pages give instructive insights and explanation of musical notation and terms. Highly recommended.

*Variations of Drumming* — Ralph C. Pace — Drum Book Music — price: \$2.75.

This book contains a wealth of advanced study material for stick control, reading, and independent coordination combinations. Highly recommended.

**A SNEAK PREVIEW.** Soon to be released, by Southern Music Co., will be another fine solo literature book written for the snare drum by William J. Schinstine. The book contains twenty excellent solos, written on the studio level, presenting interesting musical and technical variations, and each is dedicated to a person of recognized stature in the field of percussion instruction or performance. I found the review copy musically exciting, technically demanding, and very percussively stimulating. A *must*, for the studio library, and for the advanced, musical drummer.

**Attention! YOU,** the Modern Drum enthusiast, who has put himself into the swing orbit, via the drum set. *Music Minus One* (719 Tenth Ave. N.Y. 19, N.Y.) has put on disc, five lp's recorded by the meticulous Jim Chapin, a master of independent coordination: *Modern Jazz Drummin* — MMO 4001 — price: \$7.96, *For Drummers Only* — MMO 4002 — price: \$6.95, *Skin Tight* — CJ7 — price: \$4.98, and the *Jim Chapin Sextet* — CJ6 — price: \$4.98.

The MMO 4001 recordings follow the Chapin book by the same name. The MMO 4002 recording has a full instrumental jazz background, minus the drummer, and comes complete with instructions and drum music (i.e. as it would be written for performance, and as it could be interpreted for performance). The CJ7 recording has Chapin

performing what was written in the MMO 4002 book. The sextet recording is purely listenable. Free brochures concerning the above, and more, may be secured by writing to Music Minus One.

The End

## Farkas Joins University

(Continued from page 45)

five years and some 5000 concerts as solo hornist with several of America's major symphony orchestras, including the Boston Symphony, Cleveland Orchestra and Kansas City Philharmonic. During these years Mr. Farkas has played under the direction of many famous conductors including Stock, Bruno Walter, Toscanini, Koussevitzky, Rachmaninoff, Stokowski, Klemperer, Rodzinski, Munch, Mitropoulos, Ormandy, Reiner and Monteaux.

Many of Mr. Farkas' pupils are now horn players in symphony orchestras throughout the United States; one also plays in Winnipeg and another in Vienna.



William D. Revelli, Conductor, University of Michigan band says: "We've definitely decided upon the Weather King. I have never heard the drum section sound so crisp, clear and resonant."

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## MENC ELECTS NEW OFFICERS

The Music Educators National Conference announces the election of the following officers and members of the Board of Directors:

President (1960-1962) — Allen P. Britton, Head, Music Education Department, School of Music, University of Michigan, Ann Arbor.

Second Vice-President (1960-1962) — Alex H. Zimmerman, Director of Music Education, San Diego (California) Public Schools.

Members of the Board of Directors (1960-1964):

Howard Hanson, Director, Eastman School of Music, Rochester, New York.

Hazel Nohavec Morgan, Professor of Music Education, Northwestern University, Evanston, Illinois.

Paul Van Bodegraven, Chairman, Department of Music, School of Edu-

cation, New York University, New York City.

By constitution provision, Karl D. Ernst, President of the MENC for the 1958-1960 biennium, will be the First Vice-President for the 1960-1962 biennium.

Continuing members of the Board of Directors for the 1960-1962 biennium are:

Members at Large: Theodore F. Normann, Seattle, Washington; Louis G. Wersen, Philadelphia, Pennsylvania; Harold C. Youngberg, Oakland, California.

Presidents of the MENC Divisions for the 1959-1961 biennium: Eastern — Maurice C. Whitney, Glens Falls, New York; North Central — Clifton A. Burmeister, Evanston, Illinois; Northwest — Frank L. D'Andrea, Bellingham, Washington; Southern — David L. Wilmot, Tallahassee, Florida; Southwestern — John T. Roberts, Denver, Colorado; Western — Robert Holmes, Hollywood, California.

Presidents of MENC Auxiliary organizations, the National Interscholastic Music Activities Commission and the Music Industry Council are also members of the Board of Directors for the 1960-1962 biennium and will be elected at the biennial meeting of the MENC in Atlantic City, March 18-22, 1960.



Mr. M. Charles Kingry, Music Supervisor, Rozell Consolidated Schools, Rozell, Ka., writes of his new Slingerland #402 "Supreme" (formerly the "Olympic") Tympani (with the pedal that doesn't slip). "We just received the 'Supreme' Pedal Tympani and are very well pleased with them. The tone is beautiful, the mechanical operation is so simple, the tuning of these tymps is also very easy and they hold the pitch fine. Last but not least they are finished very nicely". (Adv.)

## Getzen Obligato Bugle Bows



Long wanted by Drum and Bugle Corps directors to augment their complete band-style arrangements, the new Getzen obligato soprano bugle is ideal for intricate counter melody work.

Only 13½ inches long, this midget model is pitched one full octave above the usual soprano bugle and will scream out "C" above high "G." Its voice is to the bugle corps what the piccolo is to the band. Built in G, the Obligato bugle is equipped with a piston valve change to D, and is available in lacquered brass or chrome finish.

According to Don Getzen, Sales Manager, "We were assisted in the design of this instrument by some of the country's leading bugle authorities and arrangers. It is another example of the Getzen company's desire to assist the modern arranger in improving the musicianship of his corps."

Full details may be obtained from The Getzen Co., Inc., Elkhorn, Wis.

## HERE'S HOW TO ATTAIN THE LOWER TONES ON TYMPANI—WITHOUT FAIL

As all good drummers know, tympani heads often become too tight and won't "let out" enough to reach the desired low tones. This always happens when a head becomes dry after tucking, even though it is tucked with plenty of slack. A tympani head tucked too loosely will wrinkle at several points around the circle. It must be tucked without these wrinkles to produce the right tone quality.

A head will also become too tight to reach these low tones if you "let out" the tension handles after use. Always tighten the handles after playing until there is a full half-inch collar or "pocket" on the head (that portion which passes downward over the edge of the tympani kettle).

If a head becomes too tight to turn the handles enough to attain such a collar, here is the procedure followed by professionals: remove head from instrument and sponge it on both sides with a damp (not soaking wet) cloth or sponge. Be sure not to get water under the hoop. When the head is thoroughly dampened, and slack, put it back on the kettle and turn the handles slowly and evenly until about a one-quarter-inch collar appears. Let dry very slowly, then remove head and repeat the process once or twice until the full half inch collar has been attained. This collar should be maintained even when the instrument is not in use. If you follow this rule, you'll find there'll always be enough "let out" or slack available to reach the lowest notes.

For tympani heads that let you make the most of your own talent, take a leaf from the professional's book and choose Amrawco genuine calfskin heads. They are very elastic, will stretch and shrink to a greater degree, thus affording superior playing qualities and tone. This, plus their greater strength and even thickness (the only thickness-gauged drumheads in the world), has won for them the reputation of "the finest tympani heads made."

Yes, to get the most out of your musicianship, it's wise to choose Amrawco calfskin heads for tympani, snare, bass drums and tom-toms noted for truly superior tone and peak performance.

For further information about all types of calfskin drumheads, write for free educational book, "ALL ABOUT DRUM-HEADS" and for the Amrawco thickness-gauge booklet. If you are interested in plastic heads, ask for new Plastitone Drumhead Price List. All three items available from: American Rawhide Mfg. Co.; 1103 N. North Branch St., Chicago, Illinois.

(Reprints of this tympani article for music education programs are available upon request from this firm).

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## Band Music Laboratory

(Continued from page 24)

and effective in the larger band. Class B and A.

*Sixth U.S. Army Band March, Sgt. C. D. Oller, Lavell, \$2.00.*

This unpretentious march, an alla breve one, is set in the keys of C and F. Both the melody and harmony are traditional. Except for the clarinets, which are high, the instruments are in conservative ranges. Clearly printed. Class C.

*Samana Ritualistic Dance, Donald A. Lentz, Lavell, FB \$4.00 SB \$6.00.*

Mr. Lentz is Professor of Woodwinds and Director of Bands at the University of Nebraska. This explains his skill in writing for winds. The music also suggests the Indian lore of his state. Written in 4/4, the music is placed in Cm, Gm, Em, A♭, and E♭. The composer leans heavily on the timpani and tenor drum (muffled) for the rhythmic pulse; the gong is also used. One receives an impression of an Indian lament or dirge. The strange chord sequences and modulations sometimes leaves the listener with a vagueness as to key center. Not difficult technically, the music is offered to the Class C band. Clearly printed on octavo size paper. About 6 minutes.

*Cinderella Minuet, J. Olivadoti, Mills, FB \$4.00 SB \$6.00.*

In the simple keys of F and B♭, the music was obviously aimed at the younger bands. There are three repeated strains and a D. C.; the instruments are used in their conservative ranges. The music is clearly printed on concert size paper. In the eight line conductors score, the required D. C. at the end is omitted for some reason. A little under 3 minutes and for the Class D group.

*The Christmas Song (Chestnuts Roasting On An Open Fire), Mel Torme and Robert Wells, arr. by John Cacavas. E. Morris, \$3.50.*

We may be just a bit early for Christmas but here is one little Class D number we had to mention. The edition is part of the publisher's Encore Band Series. A very useful "Vocabulary" is printed in the jacket; it gives the instrumental ranges employed in the composition. For the busy director this is really a time saving device. The music is well arranged and may be used with the SATB octavo #5639. It should become a popular little number for the Class D group.

*Peter Gunn Theme, Henry Mancini,*

arr. by John Warrington, Chappell, \$2.00.

Here is yet another TV theme to make the editions. In F, this alla breve number should be taken in four for best results. Probably, the complexity of the rhythms will not be so bothersome since so many of the kids already know the tune. For that tune for football, basketball games here is a Class C type.

## Reviews by D K

*Three Ballads, adopted and arranged by William E. Rhoads, Carl Fischer, FB \$7.50 SB \$11.25, 1959.*

The composer is the well known Director of Bands at the University of New Mexico. Like his previous compositions, this one indicates a thorough understanding of instruments and an authoritative scoring technique. The first ballad, The Little Dove Returns Wounded, is a slow 2/4 in Dm and Fm. The second, Cradle Song, is a moderato 6/8 (in six) in E♭. The third, My Old Car, is a fast 2/4 in B♭. None of the movements is technical and instruments are in safe, conservative ranges. Here is a pleasant arrangement which is the type of material needed by the Class C Band.

## ATTENTION BAND DIRECTORS

TWO HOURS CREDIT will be given by INDIANA UNIVERSITY SCHOOL OF MUSIC this summer for two weeks workshop.

One hour credit — MARCHING BAND WORKSHOP (August 7-13) Director — Dr. Ronald Gregory, Director of Bands at Indiana University.

One hour credit — DANCE AND STAGE BAND WORKSHOP (August 14-20) Director — Dr. Eugene Hall of Michigan State University. (Most School Boards now regard Dance and Stage Band training as essential in the Music Educator's qualifications). You may attend either or both weeks. One hour of University credit will be given for each week. Enrollment is limited. (This is in conjunction with the STAN KENTON CLINICS for students. Band Directors will have observation privileges).

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Box 221, South Bend, Indiana

I am interested in the 1960 Summer Workshops at Indiana University. At no obligation, please send me further information as checked below:

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May, 1960

*Highlights from Gypsy, Jule Styne and Stephen Sondheim, arr Paul Yoder, Chappell, FB, \$6.00 SB \$8.00, 1960.*

The score is the 8-line type and the parts themselves are concert size and printed very clearly. The music is in the show biz tradition. The first tune, Everything's Coming Up Roses, will be immediately recognized as one of the Jack Paar TV themes. The arrangement is solid and is placed in safe ranges for the Class C band.

*Highlights from Destry Rides Again, Harold Rome, arr. Philip J. Lang, Chappell, FB \$6.00, SB, \$8.00, 1959.*

As in Gypsy, optional SATB parts are available for some of the tunes. Such tunes as Are You Ready, Hoop De Dingle, I Say Hello, etc., are included. Again, we find clear parts and a pleasant enough arrangement for Class C.

*Fanfare for the Forces of the Latin American Allies, Henry Cowell, Fanfare for the Fighting French, Walter Piston, Fanfare for France, Virgil Thompson.*

Recently received are these Boosey-Hawkes editions. Although not new, 1942, they represent efforts by significant American composers. Each is priced at \$2.50. The Cowell work is scored for trumpets, horns, trombones, and percussion (snare, bass, cymbal). Twenty measures long, the fanfare includes much sixteenth note work; it is in 4/4 in Bp. The Piston, also octavo, is but eighteen measures. It is scored for trumpets, horns, trombones, tuba, timpani, and percussion. Characteristic of the fanfare is the imitative treatment and the triplet-sixteenth motive. The range for trumpet extends up to the high C. The longest of the three is the Thompson, sixty bars and with a D.C. In some ways it is the least technical of the fanfares but the high D<sup>3</sup> in the trumpet upsets that notion. All of these fanfares should prove interesting to brass choirs and the best best high school and college groups, Class A.

The End

"I've been a reader of The SCHOOL MUSICIAN since I was in high school in Pontiac, Michigan, in 1933. And yet, each issue seems to have something new and even more interesting in it. I don't know how you do it, but anyway, congratulations."

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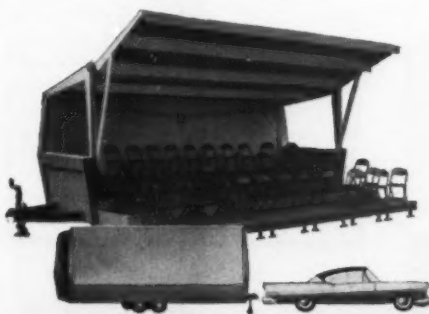
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## A Stereophonic Simulcast

(Continued from page 57)

same time they are being featured in the musical composition. May I also suggest that you have your producer start and end the program with a wide view of the performing group. The wide picture at the opening will also help to establish the stereophonic sound quickly. One disadvantage of such a musical set up is that the television set has to be used with the radio set; one or the other alone is not good as you are only getting a left or a right sound from each. The television and radio used as a pair however, will produce amazing results and I encourage all directors who have such a set up to give it a try. Your viewers will certainly be amazed.

Of course the television screen demands some eye appeal or action. Often times a musical performance without action can become rather boring to the viewer regardless of the quality of sound of the group. You might suggest that the producer consider what he can use to fit with the music in the way of still photographs, small mobiles, figurines on a turn table, slides, rear projectors, settings, or any other action or device that depicts the mood of the composition being performed at the time.

I'm sure that any type of musical group would sound better on risers for a stereophonic broadcast. Also encourage the students to turn pages of music quickly and quietly, watch director and music and not look around for the camera or into the monitor set. Avoid, if possible, clothes of black and white. Pastel shades televise better than white. Girls should not wear jewelry which glitters. Directors should pick music with contrast and variety and naturally music that sounds the best that your organization can currently perform with a superior quality of sound.

The End

## Flute Questions

(Continued from page 19)

ers, place some music in front of them, and have a perfectly wretched sounding group.

Whose responsibility is this? The students or the director? You answer the question . . . if the shoe fits. . .

## Reviews

*Brimborions, Twelve Short Pieces for flute or oboe or clarinet and piano by A. Gretchaninoff, Opus 138, pub-*

lished by Augener, London, available from Presto Music Service, Importers, Box 10704, Tampa, Florida. 60 cents for two pieces.

These pieces are available in groups of two, so you need only get two at a time if you wish. But you will like them so well you will want to use them all. These are excellent training and program material, with fairly easy piano accompaniments. Because of the fact that these can be played with oboe, too, there is a limitation of range. The high register is used sparingly with lower notes also indicated. Nothing harder than a grade two in these. Highly recommended.

Please note that the Presto Music Service, which specializes in flute music, has moved this year from New York to Tampa, Florida. Be sure to send for their graded catalogue.

The End



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ince 1922"  
der, Colo.

## Double Reed Classroom

(Continued from page 32)

scale that appears in "The Brook". The difficulties of this scale for smooth performance are not always understood. Bassoonists!!! Play example 1) SLOWLY, then determine for yourself as to the equality of sound produced. Should you have a dissimilarity in quality of some tones, the following symbols will help guide you toward developing a more unified sound.



The small letter "o" placed over the note denotes the tone to be aggressive, or open, in sound. To equalize this aggressive tone, the volume of air blown has to be cut to a minimum (less air). The small "x" denotes the tone to be subdued, or closed, in sound; not necessarily stuffy but too soft compared to your normal sound. To equalize a subdued tone the volume of air must be increased (not blown faster in speed but just simply more air).

In addition to our aggressive and subdued tones, we are also concerned with a problem of pitch (possibility of being out of tune) on many bassoons. The small letter "s" as a key symbol can help us here. The small letters "s" placed over a note denotes the tone can be sharp in pitch unless we are careful in placing it. I know of no tone on the average bassoon that is mechanically flat in pitch. If the reed is logged or not properly opened at the reed tip, some tones may sound flat in pitch. However, this is strictly a reed problem and not in the construction of the bassoon.

This complete two octave chromatic scale in "The Brook" makes not only a most effective example of the possibilities of the bassoon as a solo instrument but you will find it an excellent study number for control and smoothness.

I also made the following remark

about "The Brook" and this refers to both the oboist and bassoonist. "The Coda is a scale from the high tone range to the low tone range and return; a fitting climax for "The Brook" as in the distance it drops out of sight." You will find this passage in example 11. The scale itself gives us very little trouble, but many students go out of tune when ascending the scale in this register because of the decrescendo to pp then ending with the soft staccato tones.

### Interesting Ensembles

Through the year we always find a number of meetings and conventions pertaining to subjects of interest to music educators, with talks, clinics, demonstration groups and recitals. At the West Central Division of Music Teachers National Association convention held in Wichita, Kansas in February, an interesting combination

of instruments was scheduled. A recital for winds and strings. To those interested in the present trend of ensemble producing the "NEW SOUND" with choirs of like instruments, etc., this combination of strings and winds was found to be extremely interesting.

The program scheduled included "Clasical Combo" a septet for strings and winds written by Merle Ellis, and "Waimea" more commonly referred to as "The Grand Canyon of the Pacific" by Robert Organn: This is also a septet for strings and winds recently published by Rebo Music. This instrumentation combines the beautiful singing quality of the strings which were the traditional string quartet combination of Violin I, Violin II, Viola and Cello with the winds augmenting the color of the whole by the use of the clarinet, horn

(Turn to page 76)

### ENSEMBLES WITH SCORES

Serenade to a Young Lady	(2 Ob-2 Bn)	Organn II	1.25
Chief Big Horn Goes to Town	(Mixed Clarinet Quartet)	Organn III	1.50
Parade of the Lilliputians	(Three Flutes)	Organn III	1.50
A Light Touch of Blue	(Fl-Ob-Cl-Bn-Hn)	Feiz III-IV	3.50

### SOLOS WITH PIANO

Nocturne	(Eng Hn)	Organn III	.90
Romance	(Bn) also Contra Bn	Organn III	.90
L'Etoile du Nord	(Trumpet)	Organn II	.75
(also Pub. for Trombone II and Bb Clarinet III and Eb Alto Sax II)			
Waltz of the Stars	(Bn)	Organn II	.75
(Also Pub. for Trumpet and Trombone)			
Janina	(Duet for Ob - Bn with score)	Organn III	.90
(Also Pub. for Ob Solo or Fl Solo with piano)			

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## Audio-Visual Aids

(Continued from page 28)

Carl Wickstrom, head of the Woodwind at the Ithaca College of Music.

This album was recorded in the new Ithaca College Band Room, which is a rebuilt church building. The recording was done with the new MS System in which one microphone having two capsules and used to reproduce stereophonic sound. Mastering was done with the revolutionary new compatible uni-cutter produced by Fairchild Equipment.

Truly and outstanding Symphonic Band Recording, with the ultimate in sound to be found in the stereo edition. Highly recommended.

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Quality is first class, reproduction is excellent, highly recommended.

Schultz: Motets (from "Geistliche Chormusik"). Norddeutscher Singkreis directed by Gottfried Wolters. One 12 inch disc DECCA ARC 3122 (\$5.98) or Stereo ARC 73122 (\$6.98).

Rameau: "Cantatas". Elisabeth Verlooy (soprano) with instrumental accompaniments. One 12 inch LP disc. DECCA ARC 3123 at \$5.98 or ARC 73123 Stereo at \$6.98.

Decca Archive releases are always welcome. The materials they are releasing in the recording field and the Archive Recordings are unusual and of the best reproduction. Both recordings answer a need and are rare gems.

Heinrich Schutz (1585-1672) of one of music's giants. Along with Samuel Scheidt and Johann Schein, he was a part of the mellifluous trio of German composers who paved the way for Buxtehude and Bach among others. Included among the fourteen Motets are settings of "Comfort ye my people", "For unto us a Child is born" and "I know that my Redeemer liveth", all of the words of which will prove very familiar from the Handel's settings.

In the Rameau Miss Verlooy has a sympathetic and expressive soprano voice and is well accompanied by the quartet. Musicianship and beauty abounds.

As with the others, the Decca Archive discs, are extremely well annotated and the recording sound is most excellent.

Stravinsky: "Petrouchka" Complete Ballet. Sir Eugene Goossens conducting the London Symphony Orchestra. One 12 inch disc Monophonic LPBR 6033 or Stereo SDBR 3033 (\$3.98 and \$4.98.)

The music of "Petrouchka", which evokes so magnificently the letter and spirit of a typical Russian fair, with its gaiety and bustle, is a perfect vehicle for displaying the advanced recording techniques (from 35 mm magnetic film) of Everest Records. This new

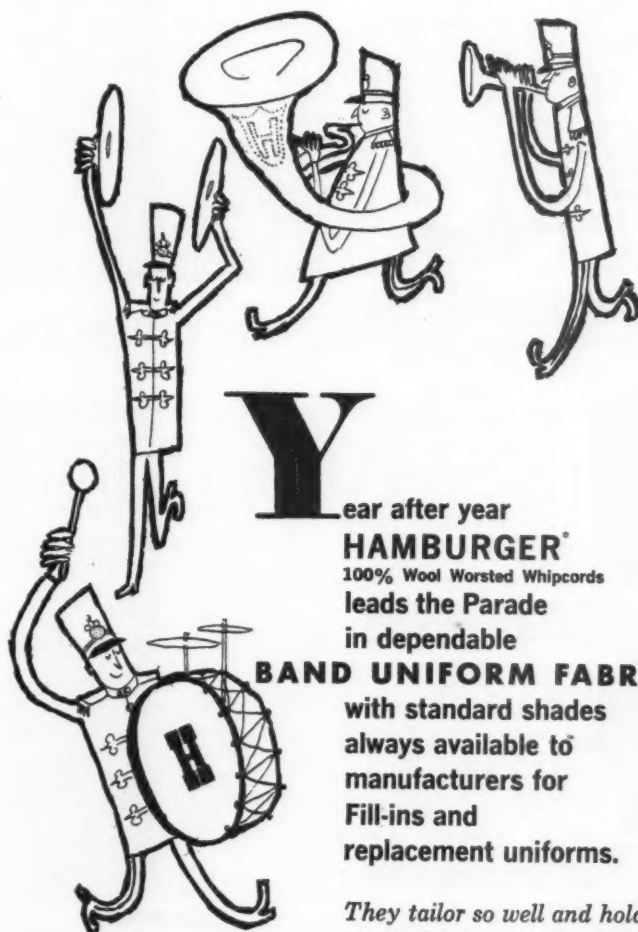
process seems to be a "wonder find" giving great quality and dynamic range. The interplay of woodwinds imitating a concertina, impudent brasses and a brilliant solo piano, like the puppet Petrouchka, comes magically to life in this brilliant performance by Sir Eugene Goossens, recorded in Europe. The performance here is an excellent one, and the engineering is extraordinarily fine. The effect of the Stereo disc was about the same as that of a live performance, with much color.

#### Films

Igor Stravinsky. One sixteen mm

film sound and in black and white. Wisdom series, 30 minutes, cost \$150, \$5.50. Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.

Igor Stravinsky, composer and conductor, talks of his life and work with his young American associate, conductor Robert Craft, discussing the half-century of creative effort in which Stravinsky has been a daring explorer of new forms in music. Produced by NBC and recommended for junior high school groups thru adult. Guide available.



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**String Clearing House**

(Continued from page 26)

should use an adjustable pin with  
either a suitable rubber protector or a  
cello board or a string with block at  
end (or any similar device to prevent  
cello from "getting away" from him.)

**Bass**

The board and end pin referred to  
for cellists apply also to bass players.  
If at all possible, the bass player  
should use his own instrument. If this  
is not possible, then he should at  
least use his own bow.

**All Instruments**

Assuming the student is to use his  
own instrument. Before the date of  
the Festival, it should be:

1. Checked carefully and repaired  
if necessary by a competent repair-  
man.
2. Bridge checked: especially as to  
the proper position and proper string  
spacing height.
3. Nut checked: for buzzes caused  
by improper height.
4. Fingerboard checked: for grooves  
caused by the strings. Have finger-  
board dressed.
5. Strings: check and replace if  
necessary. Take an extra set of strings  
in instrument case.
6. Bow: if bow needs rehairing,  
have it done so that the student can  
practice with the rehired bow be-  
fore contest.

**Concerning "Rattles"**

1. String Adjuster: See that the  
string adjuster is secure and does not  
rattle.
2. Chin Rest: Check and see it is  
properly secured and not loose (or it  
may cause a rattle).
3. Cello and Bass Pins: If pin is of  
the notched variety and it rattles  
when instrument is played, try tight-  
ening the pin in the un-notched surface.  
Although the above mentioned  
"rattles" are disconcerting, they some-

times are unavoidable but another  
type of "rattle" which is even more  
disturbing is totally avoidable. This  
is the rattle due to jewelry, buttons,  
and ornaments. Students should be ad-  
vised to either remove or cover such  
articles.

**Attire**

Students should be urged to wear  
simple and loose clothing and to  
practice in the suit or dress he will  
perform in. If the student wears a  
coat, he should button it.

The teacher (or possibly the  
Chairman) should:

1. Have some extra tail gut on hand.
  2. Have a chin rest adjustor. (If  
not available, a thin nail or even a  
bobbypin will do in emergency.)
  3. Have a post setter for violin and  
cello.
  4. Have some rubber bands for  
students using shoulder pads.
  5. Have extra sets of strings.
- Hope these suggestions will be ac-  
cepted in the spirit they are offered;  
to help each one have only the  
greatest of success. However, it is al-  
ways good to remind ourselves and  
our students: we can't all be winners  
and this year's losers may be next  
year's winners.

Best o' luck.

**Double Reed Classroom**

(Continued from page 73)

and bassoon. The bassoon can lend  
a great deal of color, with its in-  
dividual quality of tone, to a score  
in beautiful flowing solo passages of  
melody as well as establishing a back-  
bone harmonically when needed.

Personally, I was so intrigued with  
this combination that I am now work-  
ing on a composition for octet for  
this same combination with the addi-  
tion of the Oboe. In this combination  
the winds will have a complete  
balance in complement to the strings.  
So long for now. See you next month!

The End

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## Drum Major

(Continued from page 30)

convenience they can "pool" what they have learned. This is really a very good idea and in the long run it will give you a lot more for your dollar.

Certainly another considered item on your list should be the recreation facilities available at the camp. This is normally not a problem since most camp directors are fully aware of the recreational needs and desires of the students. Normally after a hard day of twirling you will want a change of "scenery." A quick dip in the lake, a few games of shuffleboard, or a passive game of chess will serve to refresh you after the toils of the day. Well, these certainly aren't the most important aspects of a camp but they are necessary and beneficial to your general health.

Another important point worthy of consideration is the problem of financing the week or two weeks at the camp. Normally the cost of a one week camp is between \$40 to \$50. Some may be a few dollars less while others may be slightly more. This will depend on the location of the camp and whether or not the cost includes room and board. There are some obvious and some not so obvious means of paying for the week at camp. First the not so obvious.

If you are ambitious you might help the director in one of a number of ways during the week. Some of the older girls assist as counselors and others can help out with the clerical work. Still others frequently use an assistant instructor which is an excellent way to learn how to teach properly.

Many of the high school age students finance their tuition to camps through either part time or full time employment. This is one of the most frequent methods used. The one problem associated with this is the procurement of a job. Many students seek employment during the summer but there are only a limited number of jobs available so it is a good idea to start looking for jobs early in the Spring.

The rewards you reap from attending a twirler, drum major, or any other camp will be far more important if you pay for it from your savings account as opposed to having your parents pay for it. There are obviously many other ways to earn money besides the few listed above. The important point is for you to show aggression by working to finance your camp trip and then really enjoy the camp.

It is apparent that summer camps offer many opportunities for the enthusiastic and diligent student. The week or two at camp should be a stimulation to the student so that he will have the desire to learn more, give better performances, and be a better

competitor. There are many additional benefits that come to the camp student with very little effort.

One of these is the friendships which grow at these camps. This is a really vital part of living and it comes naturally. (Turn to page 78)



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## Drum Major

(Continued from page 77)

ally for many people while for others it requires thoughtful effort to initiate new friendships. Some of these are shortlived due to geographical problems but frequently even these are renewed year after year at the same or different camps.

Another secondary benefit, which is really directly related to the development of friendships is learning to get along with your fellow man regardless of his background. Certainly part of the juvenile delinquency problems stems from the inability and lack of desire on the part of these youths to be a productive part of their environment. Camp environment offers everyone the opportunity to take an active part in all of its activities. The immediate value of this type of environment may be less apparent than the long range value.

I have in this brief discussion merely tried to point out some of the very useful and beneficial aspects related to summer twirling and drum major camps. As mentioned about, there probably will be a twirling camp held not too far from your home town which can serve a very useful point in your development. If this camp is quite far, you might be able to talk

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4. Near

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